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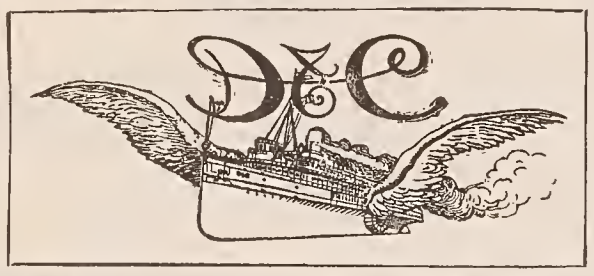

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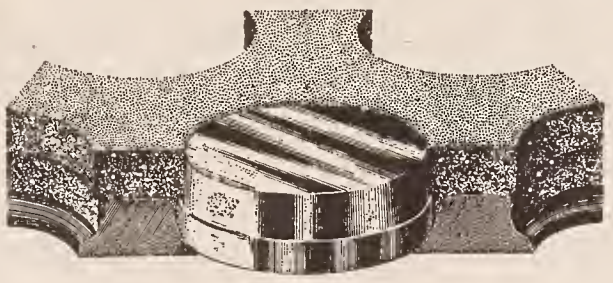

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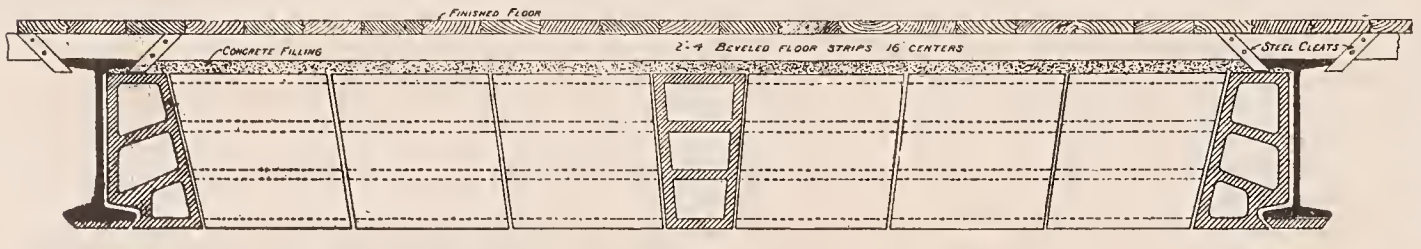

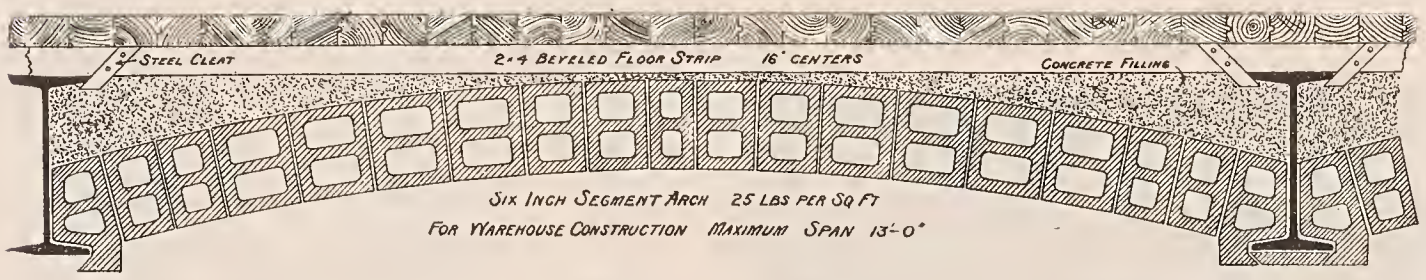

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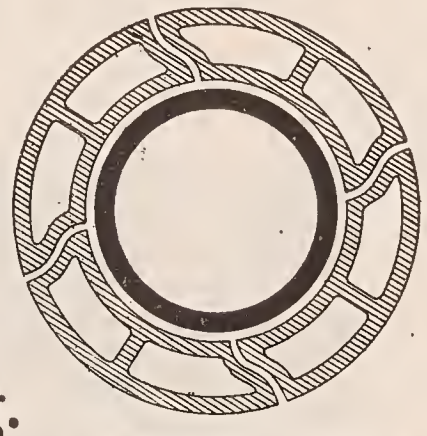

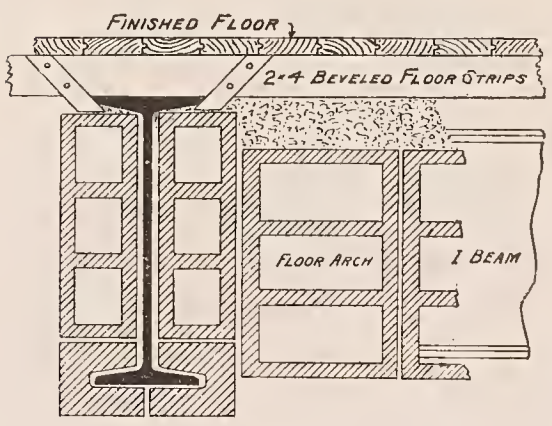

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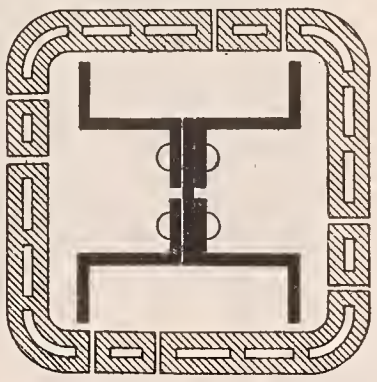

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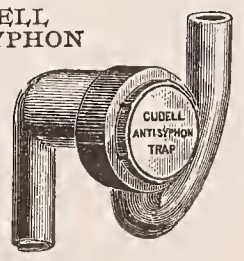

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXI. JUNE, 1898. No. 5

A Monthly Journal Devoted to

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CONSTRUCTION, DECORATION AND FURNISHING

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Thirty-second Annual Convention A. I. A.

The thirty-second annual convention of the American Institute of Architects, which will be held at Washington, D. C., on November 1-3, promises to be one of the most notable in its history, and will mark the beginning of a new period in the association, if not in architectural history. In response to the demand for a permanent headquarters for the Institute, although no formal vote of the Institute members has been passed, the executive committee has leased premises known as the Octagon House, in Washington, for a term of three years, with the privilege of purchasing the property.

A New Competition Code in Design.

It is interesting to note that the different societies interested in design are about to coöperate with the Institute in regard to a competition code. One properly formulated by a combined committee would be of great value in all competitive work. But the difficulty in the competition code line experienced by architects has not been in the formulation of a code, but in securing its adoption and enforcement. For twelve years or more the code formulated by the Western Association of Architects, which is the best form that has ever been presented in this country, has been in the hands of architects, and in only one or two instances has it been adopted or carried out. Notwithstanding the fact that the only competitions that have been decided on their merits, and satisfactory to all concerned were drawn on the lines there established, there has always been a reluctance upon the part of the public to adopt, and a disinclination upon the part of architects to uphold this equitable formula for the conduct of competitions. With a combination of forces and growing intelligence in regard to design on the part of the public, it may be possible that a thorough reform in competition methods may be established.

The Future Fireproofing of Schoolhouses in Chicago.

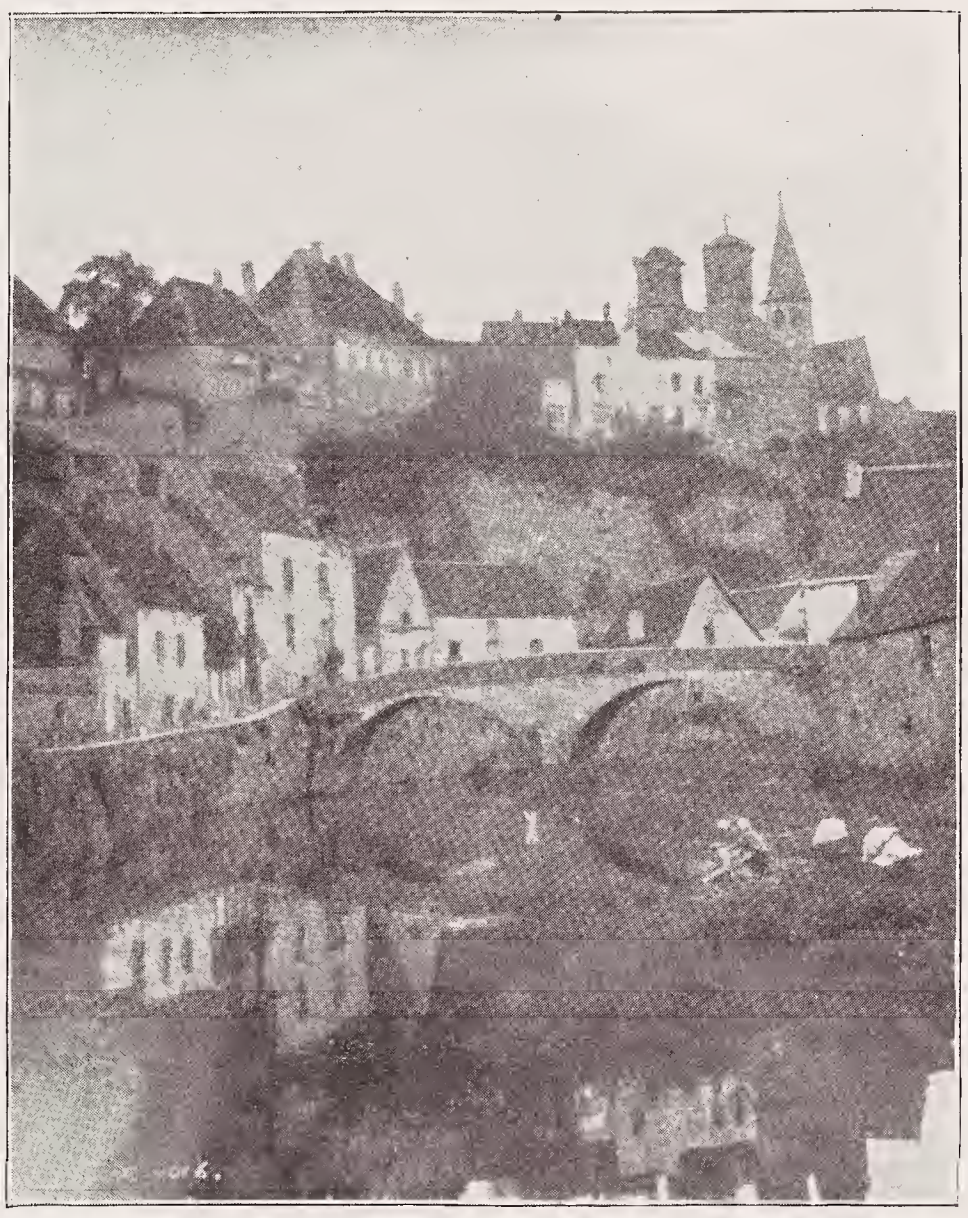
While the juggling with the building ordinances of Chicago in relation to the height of structures and in the direction of placing a premium upon combustibility continues, it is most gratifying to note that there is a general movement in the direction of the fireproof construction of schoolhouses. This improvement is largely due to the employment of an architect of standing and ability by the school board. While there has never been a disastrous fire in a schoolhouse in Chicago and there is little probability of such an occurrence, in such an event the disastrous results of panic among the children would be greater than that of fire, while the sense of security given by the knowledge that a structure is fireproof would reduce or abolish the chances of panic. Architect Patton has been in consultation with the leading fireproof companies for some time, and a scheme of construction has been evolved which will render the structures safe at a cost of but thirteen and one-half per cent over the combustible methods of the past. This should destroy the main argument against fireproofing, that of cost, and no school structure should be erected in the future without this safeguard.

THE TOWN OF SEMUR.

BY ELMER GREY.

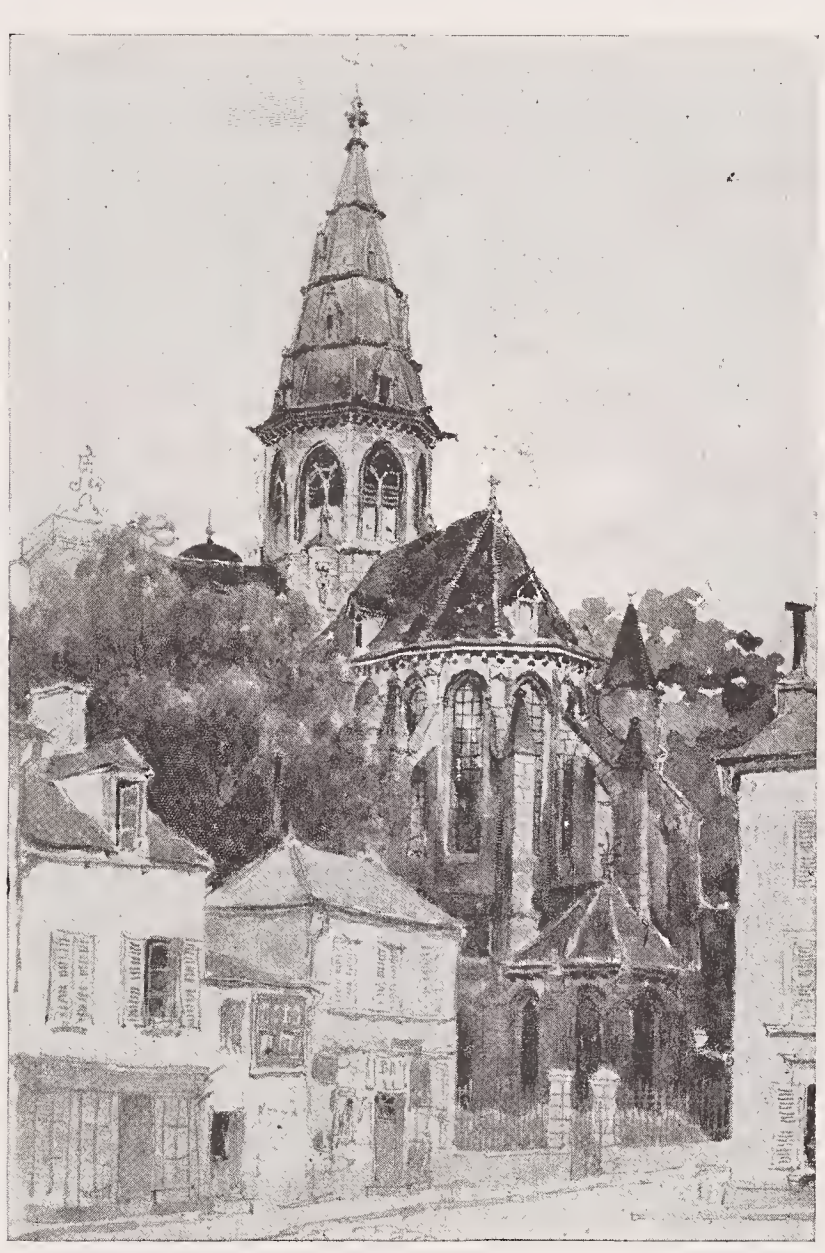
IN attempting to write a description of the little town of Semur, in France, it seems almost wrong to begin, for one who has been there, without a considerable number of prefatory remarks calculated to inspire a loving respect. For although we have had "the most picturesque place *in* the world" charmingly described by Mr. Pennell in the *Century* magazine, and the very loveliest place out of it, equally well pictured by Mr. Bertram G. Goodhue, we have yet to hear from acknowledged authority of decidedly the most charming spot lying, as it were, betwixt and between. For Semur is but a few hours' ride from Paris, and yet is so entirely out of the world in its atmosphere that one can scarcely realize its existence even when there. I am sure that Balboa, in discovering the Pacific Ocean, could not have had a greater joy than did my companion and myself when first we were confronted with its astonishing picturesqueness; at least without our predecessor's experience it pleases us to think so.

We had been approaching it upon our bicycles for some hours through a lovely country of up-hill and down-dale riding, with the ascents growing steeper and steeper as we drew near. Its mountain-top church we finally came upon peering over the brow

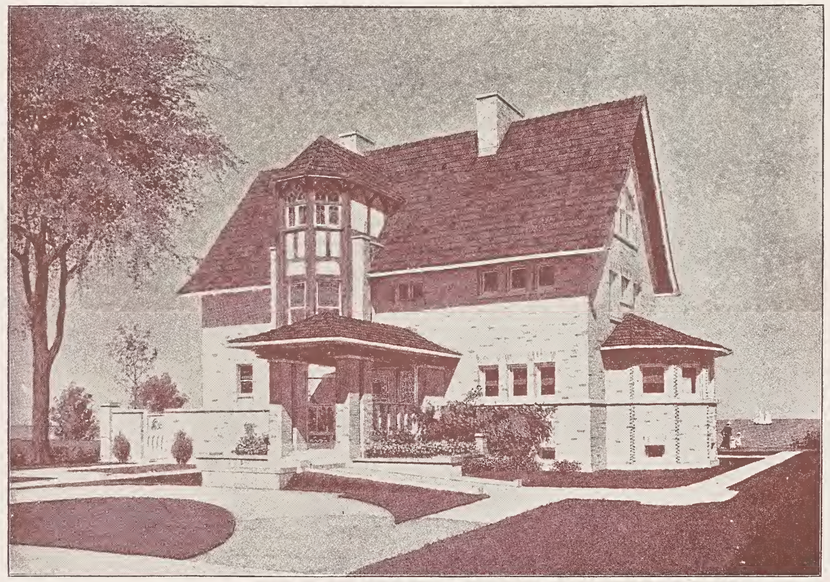


above rather than from the valley, when, upon reaching outlying houses and rounding a corner we came suddenly upon a view which at once cleared away perplexity and at the same time all but took our breath away.

We were standing at the top of a long street, which fell away below for perhaps a quarter of a mile, and at an angle of almost sixty degrees. Up and down its straight course, either climbing or retreating, were figures of men and women, loaded donkey carts and groups of playing children, all of whom seemed ready at any moment to turn and slide from us off into space. For the road at its lower end had no other visible termination than that of



of a hill, seemingly with naught between but rolling green fields; so that how it could be "magnificently situated upon a rocky hill almost surrounded by the Armancon," as the guidebook had told us, at once became a matter of considerable conjecture. We had about decided that our approach was to be from the one side not included in the Armancon's circuit, and thus unfortunately from



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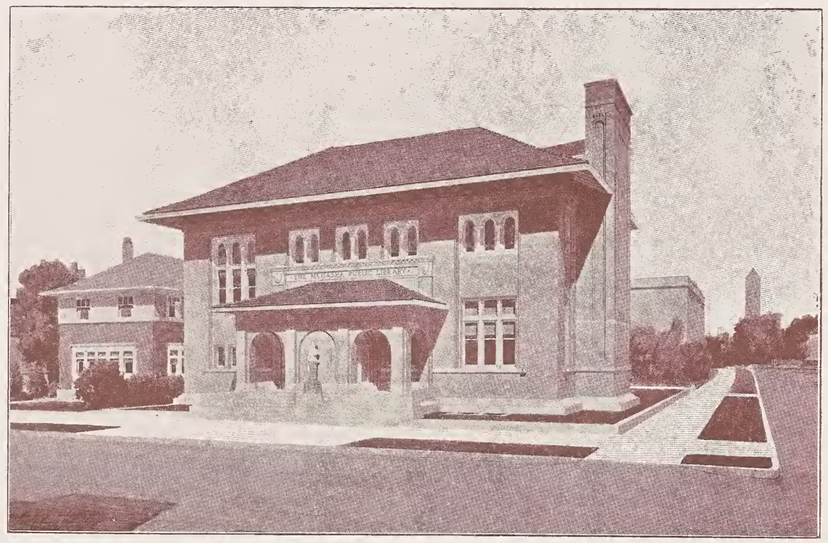

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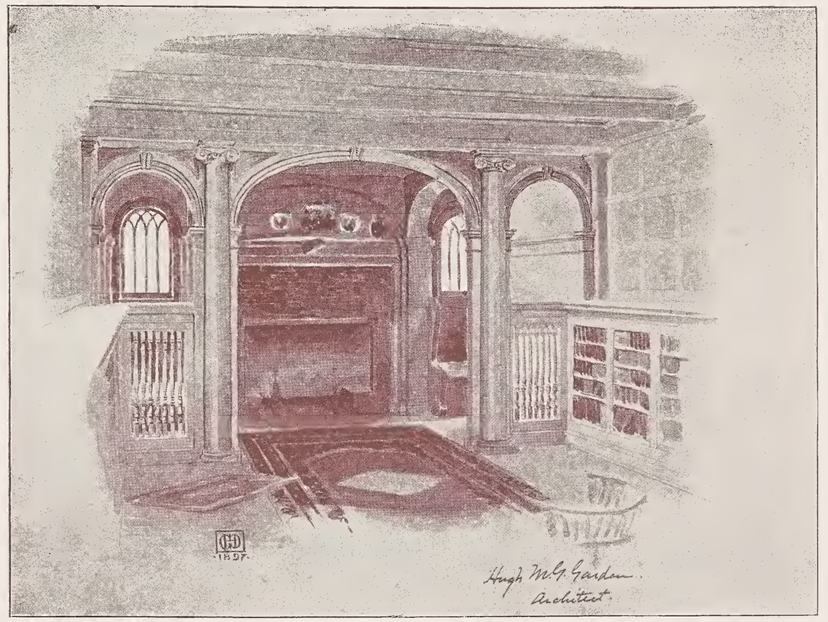

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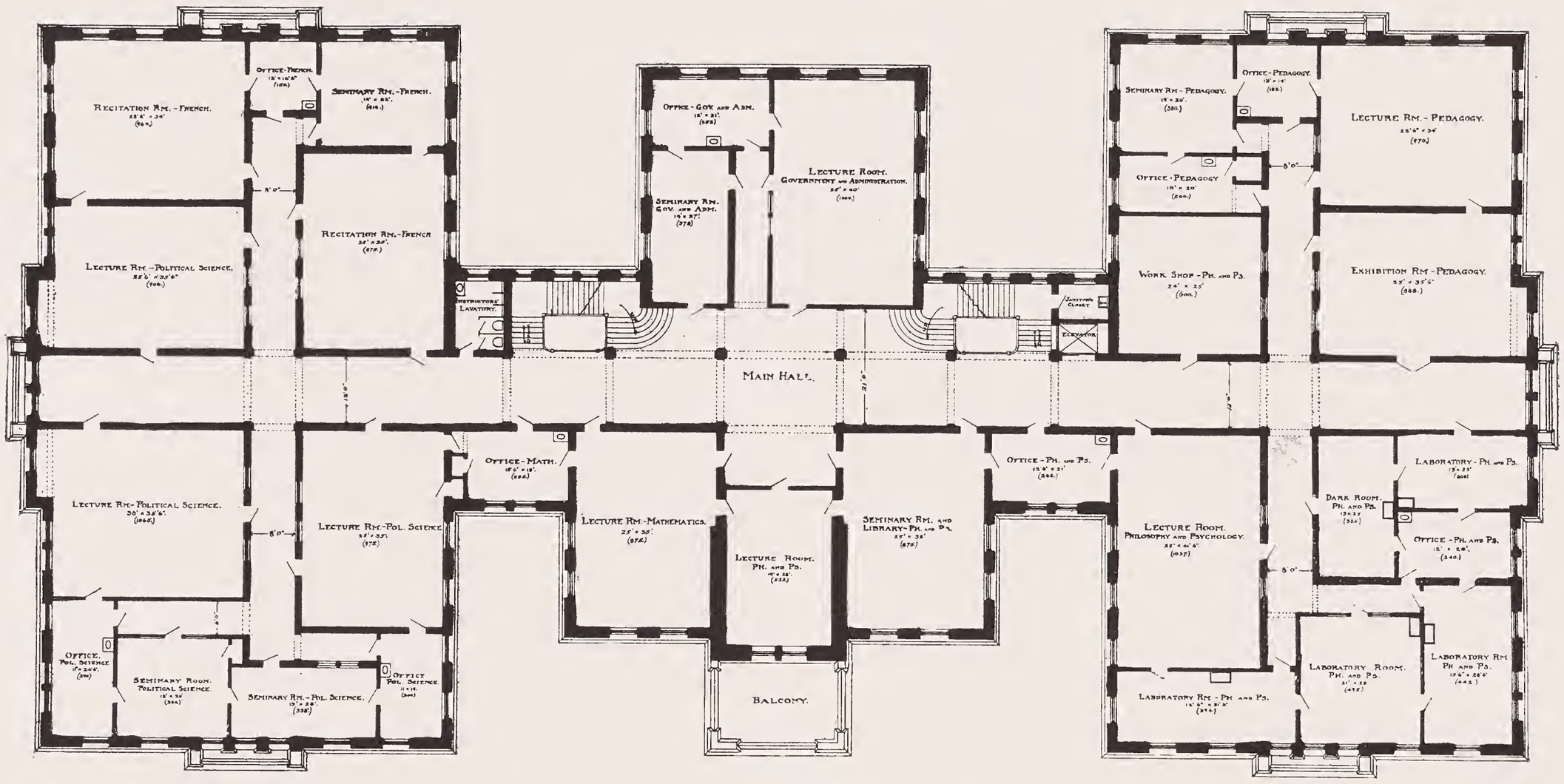

SECOND FLOOR PLAN.
SCALE-1/8"-1'.

COMPETITION DESIGN FOR THE COLLEGIATE BUILDING AT THE STATE UNIVERSITY OF IOWA.

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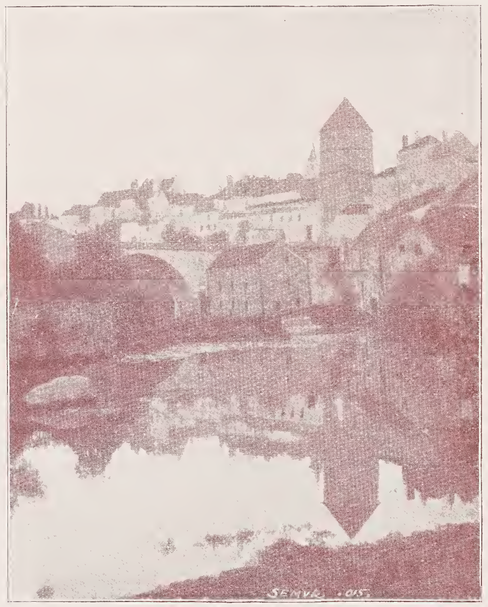

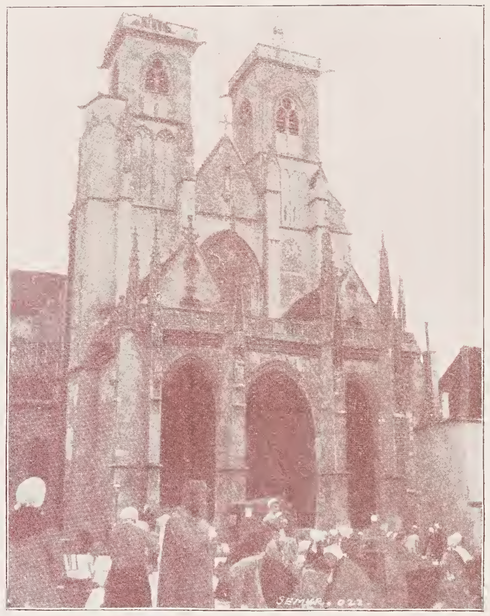

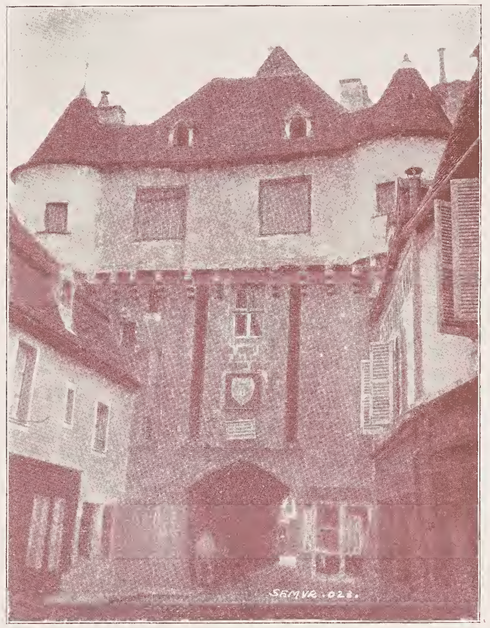

VIEWS AT SEMUR—IN ILLUSTRATION OF ARTICLE BY ELMER GREY.

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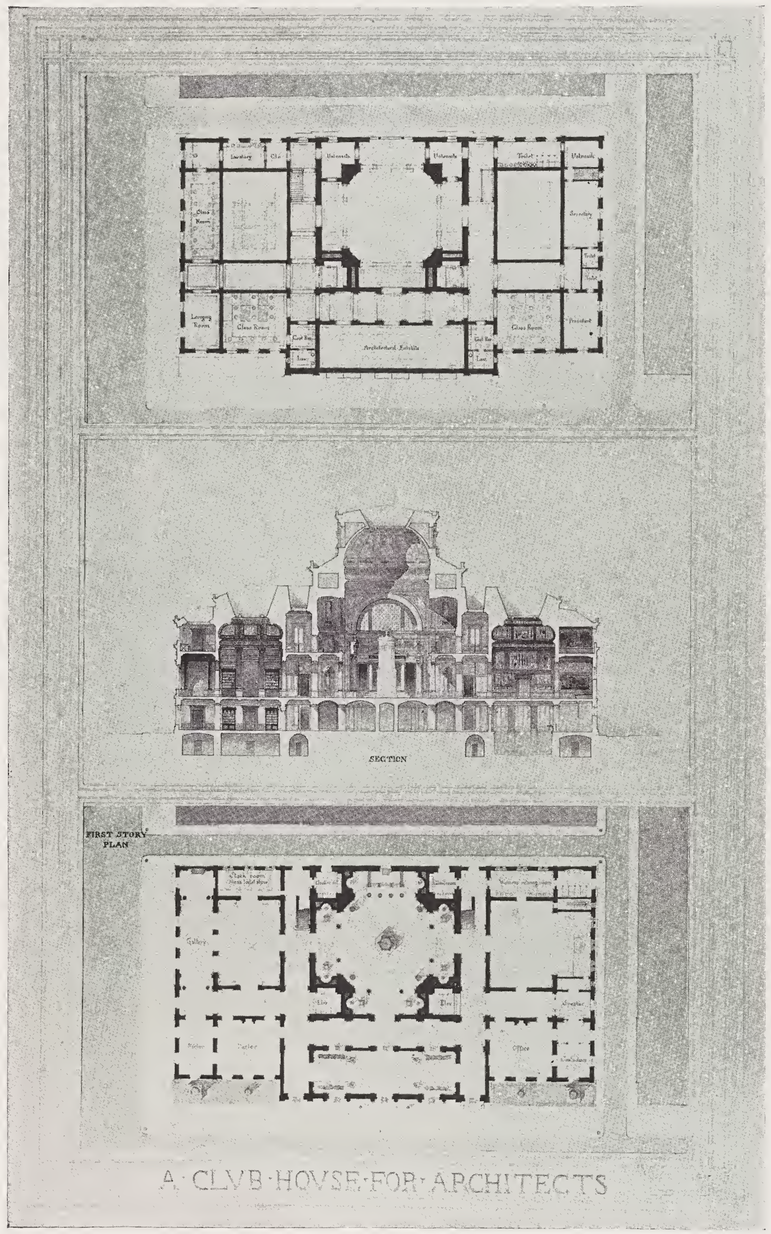

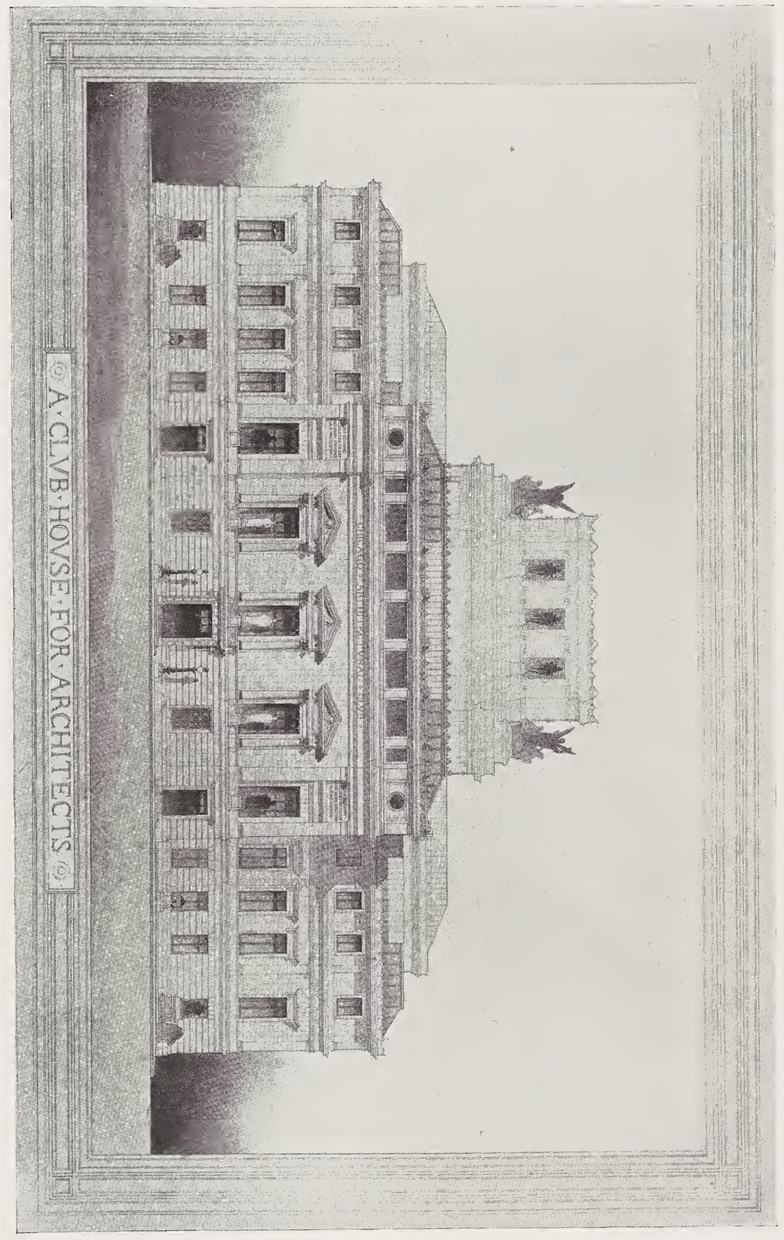

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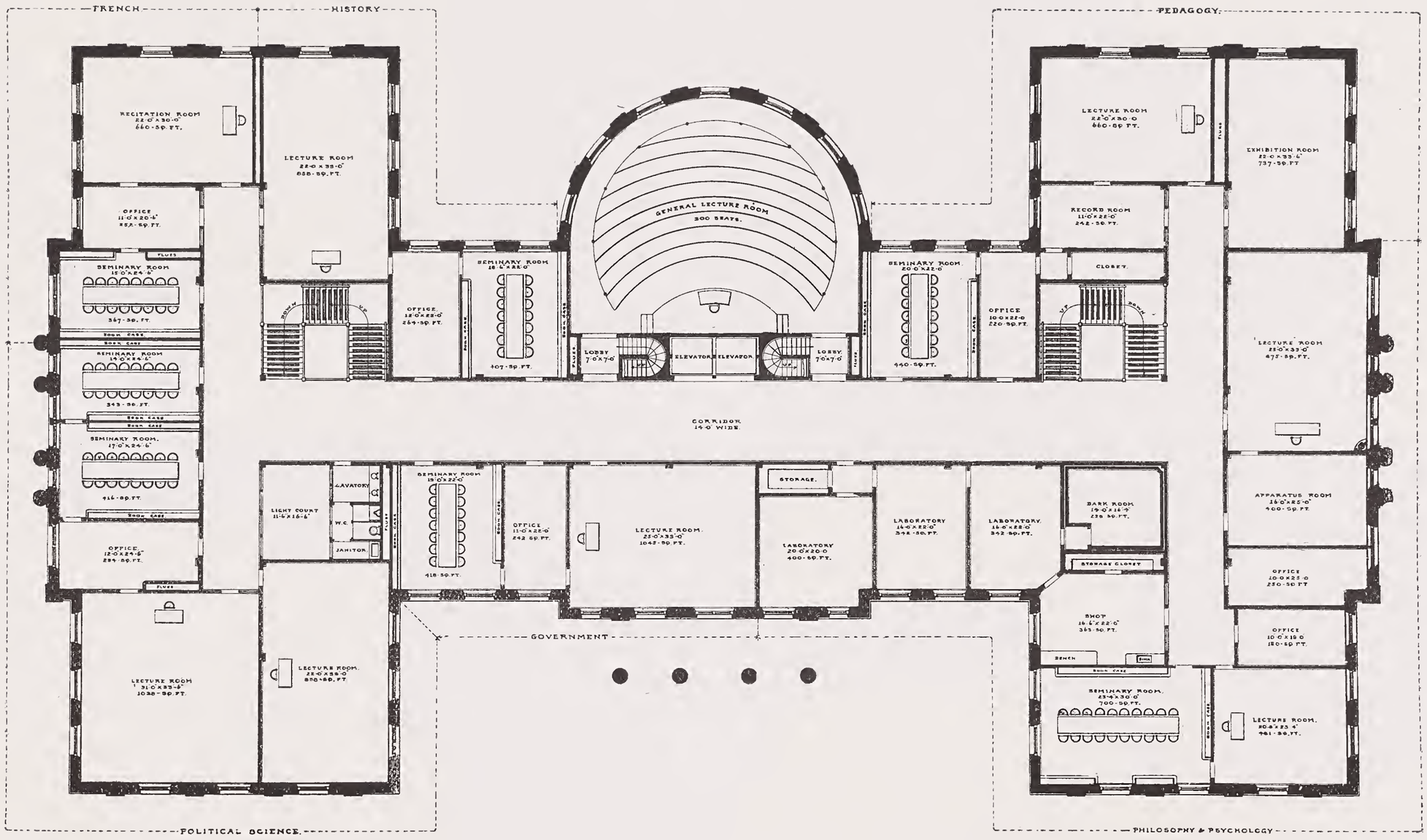

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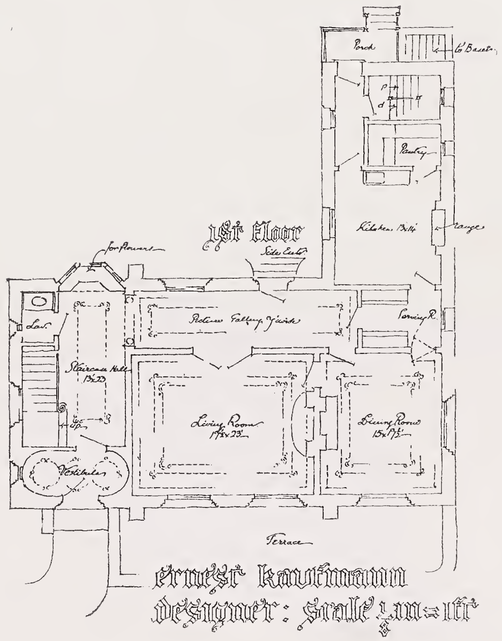
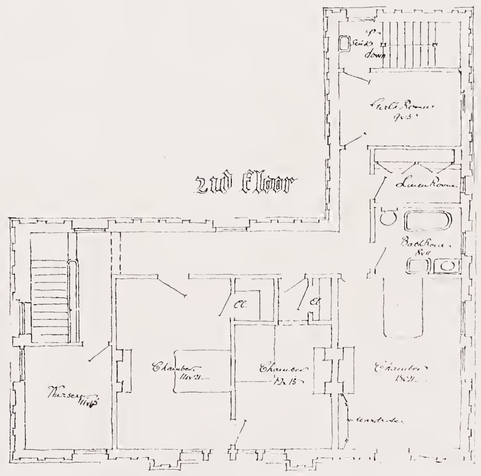
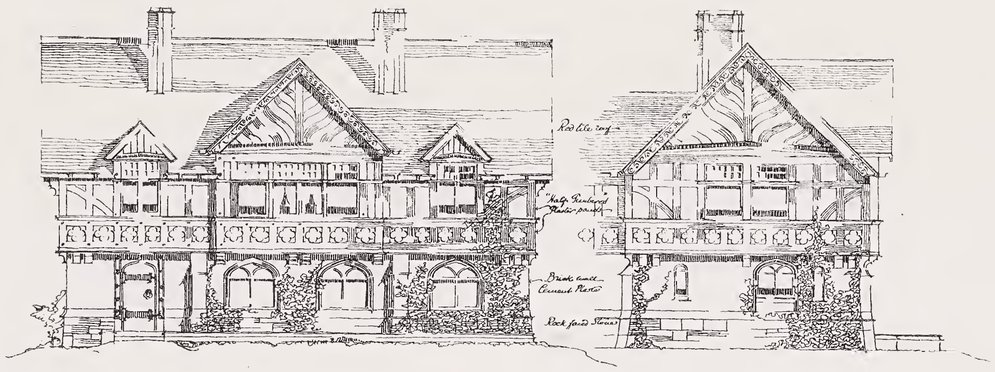
PROUDFOOT & BIRD, ARCHITECTS, DES MOINES, IOWA.



ernest kaufmann
designer: scale 1/4"=1'0"



domestic gothic architecture in england, as applied to residences



domestic gothic architecture in england, as applied to residences
ernest kaufmann, designer scale 1/4"=1'0"

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GEORGE L. HARVEY, ARCHITECT, CHICAGO.

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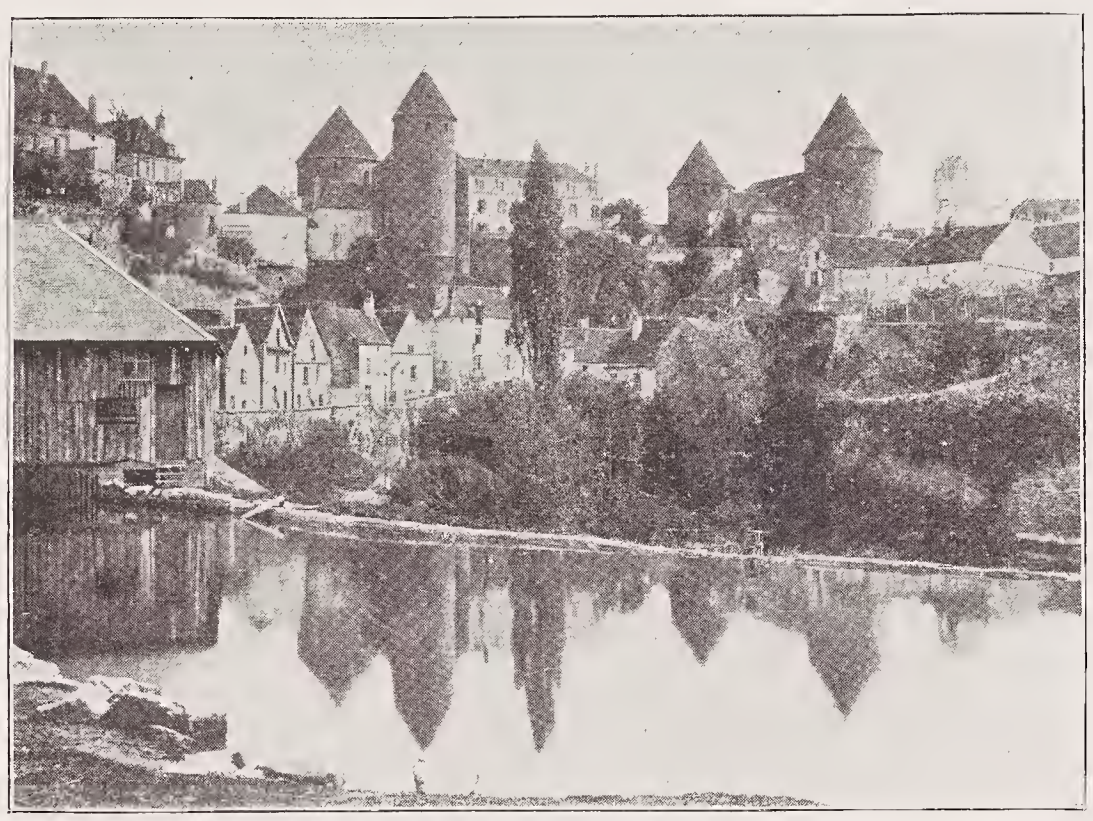
a blue atmospheric veil, beyond which and upon the opposite side of a deep gorge were piled, one above the other, the houses of Semur — its huge mediæval fortress tower (one of four) the dominating, centralizing motive.

Following the retreating figures to the base of the hill, where perforce we stopped again before so amazing a picture, the road turned sharply to the left, keeping for a bit the edge of a ravine, whose sides everywhere were terrace after terrace of creeping, climbing, wildly informal gardens to the river below.

Here, along the banks of a stream winding placidly through a green meadow, were bevies of white-capped washerwomen, pounding and scrubbing their Monday's linen or spreading it out on the grass to dry; while up and beyond, over more terraced gardens, and story upon story in height, rose first the crumbling, frost-cracked but still sturdy remains of Semur's feudal castle, and then still higher and above all the noble towers of its mother church.

The road then turned again to the right, shot across a nobly arched bridge — the first level ride we had that day — where it struck the protruding base of one of the towers, glanced off, dissipated a broken fragment into a staircase leading by short-cut passages to the town above, and then, gathering itself together, climbed breathlessly on up the side of the opposite hill. Here it buried itself in the village; not to stop, however, even in



the ascent until, lowering its head beneath the arches of one of the old town gates, it could make fitting termination to such a career, and recover its dignity by coming out upon the imposing square in front of the church.

This stately edifice is indeed a gem. Its west façade, although lacking, perhaps, in a certain severity which one might wish for in another location, is here deprived of no dignity by such omission, and seems perfect in its harmony with so informal a company. One at once feels the generous hospitality of its graceful triple-arched portico; while the quiet beauty of the towers looming modestly up behind seem to beckon all souls to peace and spiritual comfort within.

It was five o'clock in the afternoon when we sat down before a café opposite the chancel of this lovely church, not to rest from our long journey, as we should have done, but to make a color memorandum of its beautiful proportions. After we had dined that evening, as we wandered through one of the quiet and deserted streets, J. and I gravely took each other's hand and solemnly vowed that, although we had never written a line, never illustrated a page, we would make occasion the mother of invention and give Semur to the world. Indulgent reader, kindly forgive us — if you ever go there you may do the same!

But the charm of Semur does not lie alone in its first surprise; indeed, this seems but a brilliant promise of finer, more enduring pleasures still to come. Out beyond the four sturdy towers, out beyond all else bespeaking the presence of man, are the ramparts — such ramparts as are nowhere else to be found; a promenade, lofty, overlooking the fairest of worlds, shaded by avenues of wonderful trees, and of a quiet so profound, so full of repose that the only sound is the occasional bark of a dog, or crow of a cock, in the valley far below.

Ten miles away lies Flavigny, basking behind its fortress walls on a mountaintop; a village so unusual, so full of strange mediævalism in all its aspects that surely communication with our world was entirely cut off ages ago. One is more than repaid for the steep climb in reaching it.

To return to the town, Semur's human associations are by no means to be forgotten — its hotel proprietor, the affable M. Collin, who not only willingly allowed us to part leaving him in company with our unpaid bill (a letter from Paris which was to have brought us money having miscarried), but who, generous, if not to a fault, certainly to a surprising degree, unhesitatingly offered us the necessities with which to continue our journey. There was the goat man, perhaps usual in places elect, who came about every morning early, blowing his quaint flute call, and followed by an ever-faithful herd ready at the beckon of a housewife or summons from the master to furnish a supply of morning's milk; the happy soldier-boy, home on a month's furlough, who needed no introduction to make friends, and in the presence of whom we were very careful to talk disparagingly of his country's neighbor, the Germans; the wandering musician who played his flageolet in such a gladsome way, and who, we were told, had once been "a fine artist," but whom drink had now reduced more nearly to a likely subject for one; his competitor in trade, a woman with a once fine voice selling the

songs she sang, with an unfailing horoscope generously thrown in, her own, however, having evidently not been self-chosen. While lastly, but certainly not leastly, if the reader will permit, there was the lovely, buxom maid by the bridge, whom I dare not tell quite all about, but to whose proffered chair — there never was such a chair! — and welcome shelter on a rainy day much innocent pleasure is surely and gratefully due.

One might ask in an unhappy moment, or provoked by this digression, what beauty of so informal a character has to do with our noble art — whether picturesqueness be not somewhat unrelated to a calling so often very stern. But if one be thus inclined there are enough solid architectural forms in Semur to fill many a profitable study hour; while inside its wondrous church one could tarry industriously and long. There are carved capitals, exquisite iron grills, gothic chapel screens and renaissance doorways here gathered together, all in one picturesque confusion, none losing

aught of beauty, however, through the chance arrangement. Probably no church of its size in Europe is more architecturally interesting.

The chief charm of Semur, however, it as well might be confessed, is not in that which fills the scholar's sketchbook, and is used just how often later on (?), but in the joy, the color, the ever-recurring arrangement of delightful composition that makes of it an unrivaled stimulus to the imagination. There seems ever the absence of a single inharmonious note to mar its artistic completeness.

And after all is architecture so distinct an art that it may flourish bravely quite alone? Or, rather, is it not, when at its best, a co-partner with all that rejoiceth the heart of man — a union of technical skill with, most important of all, imaginative resource — unconscious calling forth in new form, of order, and beauty, and truth in all things.

Or, to paraphrase from a time-honored "Essay on the Theory of Painting," is not beauty everywhere "a Divine Benefaction, to be considered in that View, and as an Ingredient in Human Life which the Supreme Wisdom has judged necessary."

THE series of five discourses on architectural history given by the Detroit Architectural Sketch Club at the museum of art has been a great success. "Norman and Gothic" (illustrated), by Mr. J. E. Scripps, and "Renaissance" (illustrated), by Mr. A. Kahn, of Nettleton & Kahn, architects, completed the course. The large attendance showed the general appreciation and benefit of these papers. They will be repeated in a similar way next season. On March 28 Mr. M. B. Burrows was elected a director and J. A. Gillard, secretary, to succeed Alex Blumberg.

STUDENT LIFE IN PARIS.*

BY THEODORE WELLS PIETSCH.

WHAT do you expect me to say, and, more to the purpose, what do you wish to hear about student life in Paris? Here is a dish to serve in many courses. You have left me the choice and I shall only consider the most palatable plates as well as the most substantial.

First of all, I suppose a group of you fellows, with appetites whetted by a taste for Parisian rambles, merely in an æsthetic and recreative way if you like, and limited to a few calendar months, say, during the Exposition of 1900. Now, Question No. 1: What is the requisite outfit for such an expedition? Well, certainly anyone will guess that the primary condition to meet is the command of a tolerable makeshift French. This is not absolutely necessary to an enjoyable stay, but it is so for an intelligent and profitable one. It is hard pedaling, uphill and against the wind, when a fellow worries through a country in total ignorance of the language. And the ability to handle a few phrases, just enough to keep in the push (like the select six sentences required to pass membership to the Chicago French Club), will keep the ball rolling, put money in your pocketbook, and good will in your liver. English may pass on the right bank of the Seine — the shopping district, the Anglo-American rendezvous, the haven of mixed drinks, "*boissons* Americaines," gloves and real jewelry, the bourgeois quarter; but it sells very short on the left — the Latin quarter — and "Oh, yes," is about as far as you can expect to meet a Frenchman here. Therefore, lay in a little stock-in-trade in this direction before you start. Just enough to hit a few odd words in the sentence. Then use your wits, gesticulate and practice your eye on the other man's contortions. Make a stab at it; the Frenchman will meet you half way. When a man is lined with a dozen regular verbs and a reasonable number of adjectives and cuss-words, he can be expected to take the field with success. He may pitch camp in the Latin quarter and start out on his first reconnoitering expedition.

And now comes the question of barracks! How is a man best housed — the most comfortably and economically? What are the methods and customs now in "vogue in Paris"? as the postal card says. Well, there is comparatively little choice in this direction, or perhaps I should say there is comparatively little choice exercised in this direction. The student over for a short stay invariably takes a room or lodging (thereby two rooms is meant — a sort of diminutive apartment) in one of the innumerable hotels that cater to that patronage. Here he is comfortably fixed for from 30 to 35 francs per month and upward, service included. He soon grows accustomed to heavy hangings, curtained bedsteads and withered carpets, that breathe a stale odor of last year's musk, and finds himself perfectly content to make such his roost and leave the coop the moment the sleep measure is full. In the morning he can, at his own discretion, take early breakfast at the hotel—charge, 1 franc (*café au lait*, butter and rolls)—or have this sent in to him from some outside restaurant. A third alternative is to do your own cooking. Many of the fellows are provided with an excellent canteen. The other two meals of the day — *le déjeuner à la fourchette* and dinner — are taken at the restaurant. Here the fellows form in groups about their habitual tables, and put in one of the best hours of the day to the general good of mind and matter. At the end of each such séance the table covers are blackened and besmudged with a mass of rough sketches. The last school problem is discussed; a thousand theories advanced; new schemes tried; and arguments spun out over time; then the coffee is cold and the last man, *le dernier nouveau*, runs short of cigarettes. The evening at the café, when architecture among the architects continues to be the engrossing topic of talk; or else a stroll, the theater, the students' ball, a call by three or four at one man's lodgings. So the recreation hours of the day pass. The work hours (I speak now only of those making a limited stay) are put in at the ateliers, sketching, or an occasional lecture at the school. (For attendance at any of the courses given at the school is free to all.)

This about makes up the life of a fellow who cannot give the time needed for preparation and entrance to the school. He derives benefit from working in the ateliers and seeing others work; attending expositions of the monthly competitions and otherwise keeping himself in touch with art life about him. Many men on traveling scholarships find this the most profitable means of using their time. The membership of an atelier costs but 20 or 25 francs a month, and gives one a chance at no end of material, generally a pretty fair library, and a tolerable place to work. If a fellow has bounteous notes that he wishes to work up, measured drawings to finish, renderings, etc., he would probably do better to rent some small room in the quarter for such a purpose, and put in his time at the atelier in following the current competitions. The practice is excellent, and, whereas in this regard, his work, not being a student in the school, is not admitted and hung in the exhibits, it can be compared with that in the same atelier and meet the criticism of the professor.

And here, speaking of the ateliers, preparatory and regular, perhaps a few words would come apropos with regard to their organization. There are some eighteen or twenty such ateliers, all situated at no great distance from the school. The professor in charge is in nearly every case a member of the jury connected with the Beaux Arts. There is a massier, or treasurer, sub-massier

*Informal remarks upon the entrance of American architectural students into Parisian life and studies, delivered before the Chicago Architectural Club, April, 1898.

and librarian, and a corporal to boss the *nouveaux*, or freshmen, just come in. A man entering an atelier takes service as *nouveau*, and during an entire year, one day in each week or half a day during the last six months, is obliged to be on duty and answer to the beck and call of the *anciens*. He must expect considerable hazing and in direct proportion to the combativeness of his disposition. He is, besides, subject to fines graded to suit the gravity of the offense. He will probably be docked 3 francs for absence on a day of *charette*—day when the drawings are carted to the school—and all the way from 4 cents up for *insults* to his *superiors*, badly stretched paper, general disorder, cutting with use of a T-square, etc. For graver provocations he may be sentenced to be put *en broche*, like a chicken on a spit. By way of guying he is sent on all sorts of preposterous errands. Examples: Must go out for rolls at 4 P.M., find potato chips, sausages; carry notes, deliver messages at another atelier, and then get a red-hot reception from the hands of rivals. All this, the French say, goes to make up a good character—*bon caractère*. A fellow is supposed to enhance the sweetness of his disposition immeasurably during this year of trial and tribulation. And what does he get in return? Well, the aid, *conseils* of the *anciens*, an occasional helping hand from one of the old fellows; and when he himself has graduated into their ranks, he enjoys the sweet solace of seeing new sufferers come in—a new crop of niggers. This organization, I think, is little in the American spirit, and yet the quality of *camaraderie* it breeds gives the most excellent results. It is based on a very thorough understanding of the benefits of mutual help, and, after all, sacrifices little to an independence of character.

The atelier is like a great family. It has its traditions, scrupulously lived up to, and boasts its generation of prizemen, grand prix, laureates, etc. An old graduate left the atelier years ago, and practicing his profession in some provincial town in France, will greet a younger embryo student at the school, whom he has never met before, with all the warmth and affection of a dear chum, saying, "*Comment vas-tu?*" using the thou and never the you, implying close intimacy. There is something very winning in this. It shuffles off all form and ceremony, and does away with the red-tape of bourgeois conventionalities. It is essentially French.

When a man, member of an atelier, is struggling to get in the school, he is permitted entire immunity from the obligations of niggering during the days of examination and those intervening, and shown special favors if he prove successful in his effort. Americans and other nationalities are shown exactly the same courtesies as the Frenchmen. They have only to brook the irrepressible quizzing propensities of the Gaul when he imitates their foreign accents with caricatured truth and humor. And it is best to bear this meekly, with a gentle spirit, or the second dose will come in increased ratio.

When a man presents himself at the doors of the school for examination he answers to his name from the roll call and takes his place in the line of usual force of 300 to 350 competitors. If he is an American, the chances are that the chief guardian calling the names will make sorry work of his. He will be obliged to exercise considerable imaginative ingenuity to catch his name masquerading in French colors. Howard becomes "Hautvar"; Wyeth "Wiet," and Pietsch "Pi-etsch." And if he fails to respond at once, hesitating, he is greeted with a volley of "Oh, yes," "Music," "Speak English," and general uproar of obstreperous Frenchmen. Then the guardian bawls "Silence" and makes another crack at the name with equal accuracy. It is echoed down the line with absurd English exaggeration; you get the clue and appear followed by a full chorus of fiendish hooting, yet really all in the best spirit—an escape of a little superfluous French steam.

"*En loges*" means being cooped up in a long gallery (there are more than 250 feet of it) with stalls on either side, of primeval crudity. Scuttled windows in the mansard light each division with a small area of sky. A man here has no clue to the outside world. An interminable succession of tables down the center serves at lunch time, and with the refuse cleared away, are lined too with aspirants working elbow to elbow. They are the last called and have lost the privilege of a stall. A single stair of wood gives access to this fifth-story garret, whose only illumination is from candles the moment dusk sets in. Every man provides himself with a *bougie*. Frenchmen generally content themselves with one; Americans often sport as many as three, and are guyed and called Rastas, an approbrious title for moneyed parvenus. Little work is accomplished early in the day. Some discounting is done on the twelve hours the school allows for the rendering of the sketch. For I refer now to the competition in architecture. A general pow-wow starts the crowd, which ends in riot during lunch. Singing is prevalent, and while one man, mounted on stool or table, is hemmed in by the in-chiming chorus, another feigns sick in the corner, doubled over, and concealing a soda-water siphon under his coat, he lets go from time to time, producing the most gruesome, nauseating sounds. Other fellows have started a newspaper bonfire and dance with Apache war-whoop about, while a line of empty wine bottles at the end of a long table serve as tenpins. A heavy earthenware dish does duty for ball, and whirls along the dripping, greasy tables. The crash follows and a wild hurrah. Then the guardians come on the scene and the air is loaded with French sulphurous fumes. Order is finally restored, tables mopped up and work begins. At 9:30 in the evening the guards shout "*On ferme.*" Drawings must be turned in, and the last fellows file down the stairway, *bougie* in hand, singing one of the songs of the school. The many twinkling candlelights emerge through the arched doorway into the dark courtyard; the old walls reëcho to a storm of shouting and singing, and then lapse once again into deep silence as the fellows gradually disband and pass out of the gates. The first day's trial is over.

But a second and third follow, of eight hours each, where drawing from the cast and modeling are dealt with. Then comes the mathematics, oral and written, and the qualities of your French lingo receive their first test. In this regard let me cite from the article by Ernest Flagg in the *Architectural Record* of March, 1894:

> At the written mathematical examination was an American newly arrived, who knew absolutely no French. The inspector remarked that he did not write as he read the programme, and asked him why. "Oui, oui," said the young man, this being his whole vocabulary. A moment later noticing that he still did not write, he asked if he understood French. "Oui, oui," he replied. Again he did not write, and the inspector said, "You do not write. Why do you say, 'Oui, oui,' whenever I speak to you?" My compatriot gravely replied, "Oui, oui, oui," amid shouts of laughter. It is slow work waiting one's turn at the orals. Monsieur Salisis, the official examinateur, is an old sea captain, with a bald head, which he wrinkles when he is not pleased, and he is seldom pleased during the examinations, but he has an unlimited supply of patience; it cannot be denied, he gives the men every chance. A student is at the board hopelessly perplexed; the old man gets up, and says, "I will return in a few minutes; meantime you will have a chance to reflect." Hardly is the door closed, when at least fifty of those present begin to give advice to the bewildered victim at the board, and tell him how to do the problem. The examinateur returns, and the poor fellow is more at sea than ever. "*Je vous remerci*," politely says monsieur, as he writes zero opposite your name.

When the last examinations are over, the last man called out, there elapses some little time, generally a week or ten days, before the definite results are known. The examinations are, as you doubtless know, made on a competitive and not arbitrary scale. They are semi-annual, and during the past year at each session thirty Frenchmen and six or eight foreigners were admitted. This figure varies slightly, in keeping with the school capacity.

As the number of American competitors has increased very largely during the past two or three years, and the number of foreigners received diminished, the chances favorable to admission have been hugely lessened. It is now an ugly wisdom-tooth to cut, and the men are few and far between who find the door open at the first knock. Some knock repeatedly, and then, discouraged, throw up the sponge and travel—or return home. And this is disheartening, from the point of view of a thwarted purpose. Is there no remedy? There is certainly this to suggest, namely: Considerable preparation in this country before setting out. There is no reason why a fellow determined to spend a certain amount of time in the school, or to follow its whole course of training, should not master to a great extent the meat and marrow of the essentials required for admission, before packing his grip and taking *congé*. It would save years far more valuably put in in Paris in other work than trying for the Beaux Arts, and place a man on a better footing to understand his possibilities.

How can this be achieved?

Well, I would suggest to anyone seriously considering preparation for the school, to supply himself with a full set of examination papers. He may obtain these by writing to the secretary of the Ecole des Beaux Arts. These papers give full details, and define very closely just what will be required of the applicant.

Study! here! Pitch into [crayon—drawing] modeling, and *sketch compositions* in architecture. And work up your rusty mathematics—above all, your descriptive geometry. Then you will have a big start on a good road, and a handicap on most of the men in the race.

And now a few words for the Ecole—the official school of art. What is it? What does a man get there? Is the game worth the candle? Are the years of study not better spent in work at home and considerable travel abroad? But before answering any of these questions it would be well to define just what we think the mission of the school should be, or rather can be.

What can a school of art propose to teach? Why, certainly nothing more than any scientific academy of learning, i. e., laws and principles—the immutable ones, I mean. Who expects more than this? Does inspiration fall from the lips of a professor ready to be seized on by his *élevès*—each one with the same sense of the fitness of things, the same clear judgment? Can any group of men, however full of the "*feu sacré*" of their art, and alive to the sense of their calling, expect to sow the germs of original, personal thought, with the same calculated success among their followers? Is a man's thinking apparatus—and thereon hangs inspiration—formed or simply guided by influences without? Thought can be trained; it is difficult to instill.

It is easy to teach logic—that does not make a litterateur. You can instruct a man what he should not do in art matters. It is altogether another question to show him the things he should work out. That is his problem. You can look to a school of art for nothing more than this—a good friend, a steady guide along a difficult pass; but not find here a wet-nurse ready to give suck with an unfailing source of the milk of inspiration. The school's praises have been sung, its name hallowed with a nimbus of infallibility. And the reverse side of the medal covers it with opprobrium. What an anathema! This is partisan prejudice and excessive exaggeration from both points of view.

Emile Zola said, speaking of the Grand Prix de Rome, that he was positive an artist was not made at Rome. He was equally positive that he was not marred.

You cannot cripple real artistic vigor any more than you can create it. But tradition plays a great rôle in art, particularly in architecture, and besides the hard technical training necessary to our profession, there is the mind education, the secret of the way to look at things. Artists have always sought one another, gathered in groups to foster and ripen a field of thought. They have

done so in the middle ages, during the Renaissance and at the present day. And these gatherings of men mean only what the school means — an association of minds for the purpose of maturing and shaping ideas. No other claim can be made on the Ecole des Beaux Arts than this. It asserts no other influence, and, if you find another, it must be laid up at the door of those who have taken its doctrine not in the spirit but the letter.

First of all, the school's instruction is technical; and secondly, æsthetic. Technically— I am considering the section of architecture, of course — the work is divided into two classes. A man admitted to the school becomes by that fact a member of the second class. Here he receives his primary education : drawing from the cast and life, modeling, and enters the regular competitions in design ; attends the courses on perspective (and here, by the way, the object of perspective at the school is only secondarily to teach a man how to make a *picture*. Its real purpose is to develop a faculty to see in space). He follows the lectures that treat on stereotomy by construction, as well as the mathematics necessary in connection with this. When he has successfully passed examinations in these different branches he is admitted to the first class. Here design alone is considered. He continues to model and draw, but other than this all the time is given to composition. Ten values, or first mentions, are required in architecture before one is allowed to compete for the diploma. Now and for the first time during his stay at the school has a fellow full liberty, both in the choice of his subject and programme, and in the length of time he means to give to its realization. For all other regular competitions, the programme is written by the professor of theory — twelve hours is given to make the preliminary sketch, and a time varying between two weeks and two months, according to the nature of the work, allotted for the completion of the rendered designs. The preliminary sketch must be rigorously adhered to in principle. This is one of the hardest exercises in the school. A fellow has set down ideas in the course of a day, which he is obliged to stick to during the weeks to follow, whether they be good or bad. If good, *tant mieux ;* if bad or indifferent, he will need all his ingenuity to evolve something worthy from poor material. Any radical change — difference between the rendered drawings and the sketch — throws the man *hors de concours*. He loses a value.

The object of such a *régime* is to train men to think rapidly and surely on general lines, that the whole time may be given to the working out and development of the idea.

Another excellent exercise at the school is the twelve-hour sketch composition. Here the design is made complete in itself in this allotted time. It is of a sketchy nature, the rough expression of an idea, and must have a good sense of fitness, the character.

Other than this practical-applied training is the æsthetic and theoretical one. Lectures on literature and art, history and theory of architecture, archæology, etc., are open and free to all, and the corps of professors at the school includes many of the Parisian celebrities in art and letters of the day. The scheme is certainly traced on ideal lines. Herein the school boasts its reputation.

And now, in conclusion, let me say this to all of you who propose a stay in Paris, whether long or short : Map out your time and enter into the spirit of the atmosphere about you. Keep in touch with the fellows in and out of the school — with the painters too, for that matter. They have a fine suite of clubrooms facing the Seine in a historic house of the time of Louis XV. and not far from the school. You will have many a genial time among them.

If you mean to go over in 1900 try and form a group. Take quarters together. You can thereby diminish expenses, and live to better comfort.

As for a good time, I think young architects are always alive and ready to enjoy the good things as they come.

I wish you *bon voyage*.

FIREPROOF CONSTRUCTION OF DOMESTIC BUILDINGS.*

BY THOMAS POTTER.

(*Concluded.*)

The so-called solid concrete floor (Fig. 10) is more largely used than any other, principally because it costs less, can be executed by the builder, and came into use at a time previous to the general introduction of better systems. Joists are usually fixed two to six feet apart according to circumstances, and the concrete kept an inch below the bottom flange with the object of protecting the beam from fire, and a plaster ceiling is formed on the concrete.

The objections to this form of floor, from my point of view, are : (1) that the one-half portion of concrete below the neutral axis is of little use so far as regards strength ; (2) it conveys sound very distinctly ; (3) the concrete having to be of a thickness equal to the depth of joist, plus the inch below, is very heavy ; (4) in case of fire the under portion may become very hot before the heat reaches the upper portion ; owing to the thickness it has to permeate, expansion in some places and none in others creates rupture of the particles, and, cohesion being weakened, masses may fall away, or, if expansion occurs from heat, rupture of the concrete will take place at its weakest point, and that is where it incases the bottom flanges of the joists, where it is only an inch in thickness ; should this happen, and the fire is extensive, the fate of this floor is settled, although in an ordinary way it should scarcely be sufficient for this ; (5) plastering on concrete surfaces of this character to form ceilings has scarcely any key, the concrete surface being simply jagged or indented with a

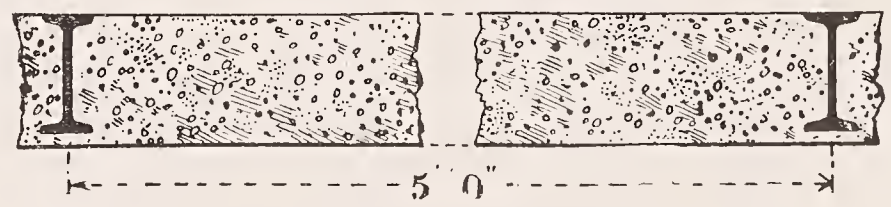


Fig. 10.— Solid Concrete Floor.

pointed tool, and in case of fire the plastering will possibly soon fall away — indeed this often occurs without a fire.

The weight of a concrete floor of this kind, as shown, nine inches in thickness, is about forty to fifty pounds per superficial foot, without the joists, while the greatest live load necessary to be provided for floors of domestic buildings is said to be only between twenty and thirty pounds at most. A modification of this floor so as to reduce the weight of concrete, as shown by Fig. 11, was adopted some years ago, but can scarcely be called a fireproof floor, a better title would be an improved wood floor.

I mentioned that these are a description of floors usually performed by any kind of laborers. My experience is that workmen who have acquired an intimate knowledge of concrete floors, and

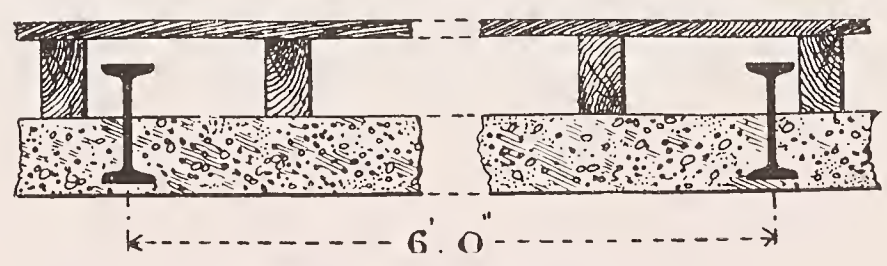


Fig. 11.—Fireproof Ceiling.

take an interest in their work, perform it in a superior way, produce better work and are more reliable.

Concrete floors which have collapsed were, so far as my knowledge goes, done by men of no experience, notably one at Portsmouth, in 1876, which fell and killed four men, although the concrete was twelve inches in thickness and sufficient in quantity for at least two floors of the same area capable of supporting two hundredweight per foot superficial, the distance between supports being only eight feet. In his report as to the fall of flat concrete floors at Cambridge in 1878, Mr. Baldwin Latham says : "I am decidedly of opinion that concrete for the floors of a building is one of the best materials that can be applied, but the material should be cambered so that the strain may be in compression and not in tension." But there is an impression that concrete floors of an arch form exercise considerable thrust, and must necessarily

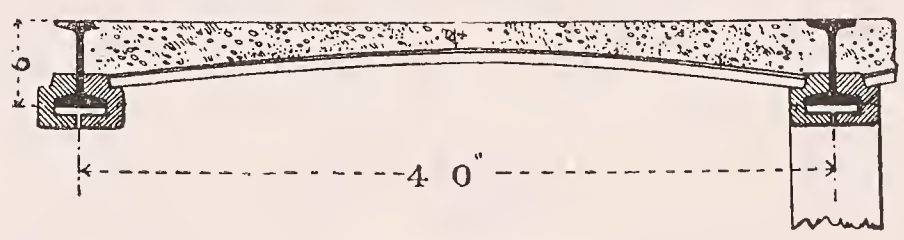


Fig. 12.—Arch-Shaped Floor.

be held together by tie rods and bolts, but except in large spans this is not so. Fig. 12 shows a concrete arch 5 feet between supports, 1¾ inches thick at the crown and 5 inches at the haunches, loaded with four hundredweight per superficial foot, and resting only on wood posts, and the deflection in the center is but very slight.

Fig. 13 shows two beams, 9 inches by 4½ inches, between which a concrete arch on wood centering, made from broken bricks, was formed, 9 feet between the beams and 4½ inches in the crown. After an interval of a month the centering was removed, a piece of concrete an inch in width sawn out of the crown, and the surface loaded with about eighty pounds per superficial foot without any sensible change of form, and this, I submit, goes to prove that arch-shaped concrete assumes more the character of a cantilever than an arch. But level ceilings are necessary for rooms of dwelling houses ; this can be obtained by forming them of metallic lathing suspended to the joists, while

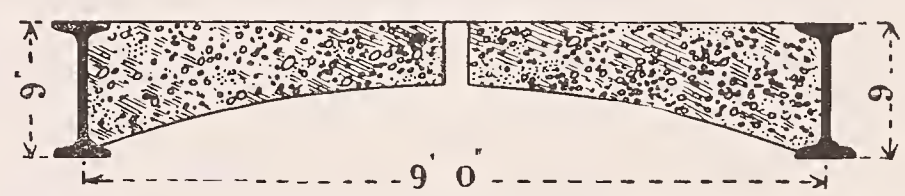


Fig. 13.— Floor Experiments.

the vacant space that intervenes creates a barrier to the transmission of sound.

Fawcett's floor, Fig. 14, and Homan's floor, Fig. 15, are too well known to require any description ; they are types of the

* Paper read before the Society of Arts, January 26, 1898.

lintel form of construction, with a portion going under to protect the bottom flanges. Concrete is filled in up to the level of top of joists, and the under sides of the lintels are plastered in the usual way. There are numerous floors of the lintel type — Willis &

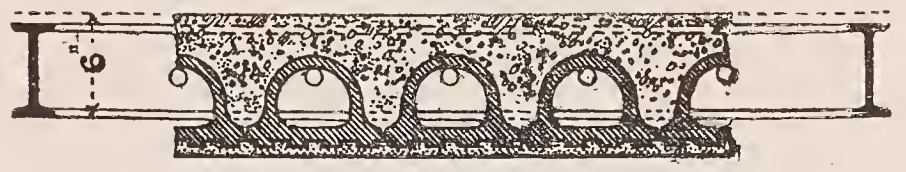


FIG. 14.— FAWCETT'S FLOOR.

Astley's, Pickerings, Fergusson's, and others. I offer no opinion as to the relative merits of any patent floors in use. Were I to do so impartially I could only say that probably they will all safely support any reasonable load; that their cost is very much the same; that each may possibly possess some advantage, more or less, over others; but until a series of tests have been made as to fire-resisting and other desirable properties of some of the best types of floors by some independent authority under similar conditions, and upon areas of suitable dimensions, no comparative results are possible. The patentee of every floor can bring ample evidence, without doubt, to prove that his system is far better than any other, and also that the severe trial it has withstood against fire in a small test place seven or eight feet square, arranged for the purpose, has beaten all previous records; all the same, it is quite a different thing from a fire in an apartment eighteen or twenty feet each way, and not specially constructed to be tested.

My views as to fireproof floors for domestic buildings are:

1. Steel beams should be avoided as far as possible; up to 24 feet span, or between bearings, they can be dispensed with altogether, and joists of moderate size substituted at but little increase of cost.

2. Where, however, steel beams are necessary the greatest care should be taken to protect them from fire.

3. Steel joists to divide floors, whether flat or arched, should not be more than six feet apart, and should also be well protected,

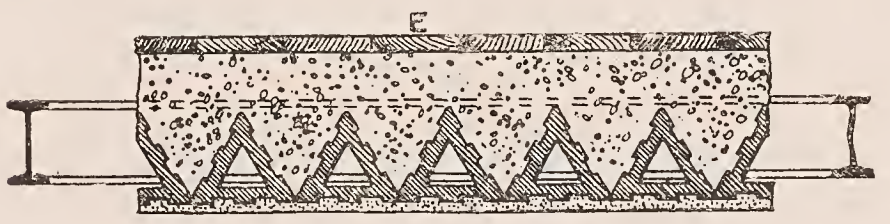


FIG. 15.— HOMAN'S FLOOR.

more especially the bottom flanges, which as a rule are less cared for than other portions; the top flanges are not so important.

4. A better quality of concrete, and less of it than is usual, should be employed to lessen the enormous weight thrown upon walls and foundations.

5. The plastered ceilings should, if possible, be of a character that will not fall or come away as the immediate result of a fire beneath.

The properties aimed at in fire-resisting floors of domestic buildings should be, I submit, as follows: 1, resistance to fire; 2, non-conductivity of sound; 3, lightness compatible with safety; 4, economy of space; and 5, economy of cost.

I have endeavored to carry out these principles in the floor shown, Fig. 16, but although highly successful on a small scale, like everyone else's patents, I am unfortunately unable to say what the result would be in a genuine big fire. The bottom flanges are incased with burnt-clay shields, E, an air space, M, intervening, and a metallic lath suspended ceiling is fixed to the shields by iron hangers, G, and lathing bars, F; permanent iron centers, D, are used for forming the floor, and the bottom flanges of joists have a double air space protection; A is wood surface; B, concrete; H, metal lathing.

The best covering for a concrete floor is wood in narrow widths, nailed direct on the concrete. Obviously the floor must be first made quite straight and the materials of a consistency that will enable nails driven therein to hold as well as if driven into wood. It has been said that the wood will rot, but I have made

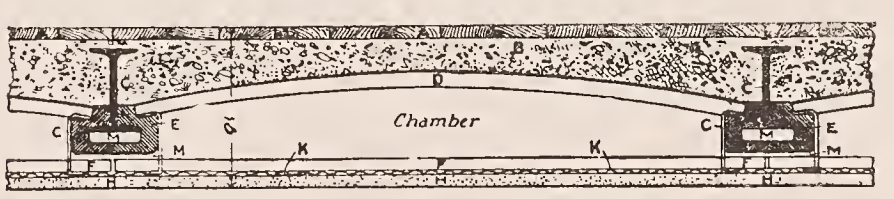


FIG. 16.— POTTER'S FLOOR.

floors in this way for sixteen years and found no decay yet, and for some reasons they are preferable to wood block floors and cost less. Dovetailed strips of wood embedded in concrete for nailing boards thereto I found acquire dry rot and decay more or less in from three to four years. Wood laid on concrete direct will not burn except through the strongest provocation; it will smolder and become charred. Small wood joists laid on the concrete and floor boards, fixed thereto in the usual way, will burn rapidly.

I think it is worthy of being more generally known that cement used for making concrete parts with as much water as is unnecessary for hydration, and clear water can always be seen dripping from concrete newly laid on temporary centering or wood platform formed to uphold it.

This is often supposed to be a case of too much water having been used in mixing, but it is not so, unless it is colored with cement, in which case it is evidence of the latter having been carried through the concrete owing to the use of an excess of water, and the floor is obviously weakened therefrom. Men used to forming concrete floors acquire practical knowledge as to these and other little details of construction which the casual laborer cares nothing about.

As a matter of fact, concrete for any purpose is assumed to be such a commonplace thing that it is difficult to evoke any interest in connection therewith, so far as building matters are concerned. But the large fires which have taken place will, it is hoped, be the means of inducing the London County Council or the Government, or some other independent authority, to make a series of independent tests of various kinds of fireproof floors, partitions, beam incasements, etc., as done in several other countries, that architects and the public in general may be put in possession of some reliable data relative to so-called fireproof buildings, and if a building was set apart for specimens and exhibits of fireproof floors, partitions, cements, inventions and products relating to fireproofing generally, architects and others would be able to see and judge for themselves as to what would be likely to fulfil their requirements instead of having to rely entirely upon pamphlets, advertisements or circulars.

I regret that the time allowed me only permits a skimming of the subject, and that I have perforce had to leave much unsaid. I thank you for the great attention which has been accorded me.

EXECUTIVE COMMITTEE MEETING A. I. A.

A MEETING of the Executive Committee of the American Institute of Architects was held at the office of Mr. George B. Post, 33 East Seventeenth street, New York City, May 4. Present — President George B. Post, Messrs. R. D. Andrews, John M. Carrère, and the secretary.

The secretary reported that the committee appointed for leasing the Octagon House has secured the house for three years, at an annual rental of $360 per year. The house is now undergoing repairs under the direction of the committee, and it is expected that it will be formally opened with a reception on one of the evenings during the 1898 convention. The lease of the rooms of the New York Chapter expired April 30, and consequently the Institute has no habitation, and its property has been stored in New York, awaiting its shipment to Washington, which should not be made until the house is ready, or nearly ready for occupation.

A communication has been received from Mr. J. F. Harder, secretary of conference, upon a "Code of Competition in Design," asking the Institute to appoint delegates to act with delegates from the Architectural League of New York, the National Sculpture Society, the National Society of Mural Painters, the Boston Architectural Club, and the Philadelphia T-Square Club, with a view of taking concerted action, to the end that a uniform, wholesome and beneficent code of competitions in design may be generally promulgated, and requesting their attendance at a conference to be held in New York, April 5, but the president did not feel warranted to name delegates without the authority of the Board or the Executive Committee.

The Central Ohio Chapter asks that the territory of the Chapter cover the entire State of Ohio outside of Cleveland and Cincinnati, and that its headquarters be at Columbus.

Notice has been received of the death of Mr. Alfred Smith, of Chicago, Illinois, March 10, 1898, and Mr. Elbridge Boyden, of Worcester, Massachusetts, March 25, 1898.

The president has appointed Mr. J. C. Hornblower, Washington, D. C., Mr. A. J. Boyden, Philadelphia, Pennsylvania, and the secretary, a committee on the part of the Institute to arrange, in coöperation with a committee of the Washington Chapter, for the next annual convention. The date suggested by the Washington Chapter, November 1-3, has been accepted as the date for the convention. The headquarters will be at the Arlington, and the following speakers have been secured to address the convention: B. E. Fernow, Chief of the Division of Forestry, of the Agricultural Department; Mr. Merrill, on "Building Stones"; Mr. Adler, of the Smithsonian Institute, on the "Place to be Assigned to the Jewish People in Architectural History," and Professor Sabine, of Harvard, on "Acoustics."

One evening will be given up to a reception at the Octagon House, and a portion of the time to the consideration of the Constitution and By-Laws.

Mr. Andrews, chairman of the Committee on the Amendment of the Constitution and By-Laws, reported that the committee would soon place its report in the hands of the secretary in order that the Constitution may be submitted to a letter ballot.

The plans for the Washington convention reported by the secretary met with the approval of the Executive Committee, and in addition it was suggested that the committee arrange, if possible, for a dinner, at which proper recognition should be made of the reform in the matter of obtaining designs for the Government buildings inaugurated by Secretary Gage of the Treasury Department.

The secretary was requested to communicate with the officers of the Cincinnati and Cleveland Chapters to learn their views as to granting to the Central Ohio Chapter all of the State of Ohio, except the cities of Cleveland and Cincinnati, as the territory to

be covered by the Chapter, with headquarters at Columbus, and to grant the same if approved by the two Chapters.

The application made to the Institute to appoint a conference committee on a code of competition in design to act with a joint committee from other societies as set forth in the report of the secretary, was considered. It was voted that the matter more properly belonged to the Chapters of the Institute, and that action upon the part of the Institute should be taken only upon request of the Chapters.

Applications for membership were considered and the secretary was directed to issue a letter ballot containing the names of Benjamin Howard Marshall, Chicago, Ill.; Charles I. Berg, New York City; Albert Leverett Brockway, New York City; Herbert W. Foltz, Indianapolis, Ind; William H. Conway, Springfield, Ill.—the last four being approved at this meeting—and Francis W. Crosby, of Hartford, Connecticut. The application of Mr. J. Edward Campbell, of the City of Mexico, Mexico, was continued for further consideration, pending decision as to the amended Constitution and By-Laws.

Alfred Stone, Secretary, A. I. A.

THE ABBEYS AND CATHEDRALS OF SCOTLAND.

At the meeting of the Edinburgh Architectural Association, January 12 last, in the Royal Institution, Mr. P. Macgregor Chalmers, president of the Glasgow Architectural Society, delivered a lecture on "The Abbeys and Cathedrals of Scotland." The lecture was illustrated by a series of photographs. There was a large attendance of members and friends, and Mr. Thomas Ross, president, occupied the chair.

Mr. Chalmers gave a survey of mediæval art in stone in Scotland, tracing its development from the earliest structures to the Reformation. The site, he said, of the first Christian Church erected in stone was more likely to be found in the ruins lying to the west of Whithorn Cathedral than at the little chapel on the Isle of Whithorn. At the former site the plan indicated was in conformity with that adopted in early Romanesque structures, and there could be little doubt that the general character of the design of this first church was shown on the seal of Candida Casa.

St. Regulus Church at St. Andrews, described by most writers as having been built about sixteen years only before the great transeptal cathedral of St. Andrews, alongside, was clearly of pre-Norman design. It was probably erected about the end of the tenth century. Designed originally as a church, with an apse and western tower, a new nave was added to the west, but still in pre-Norman times. This nave has disappeared, but it is shown on the ancient Seal of St. Andrews. The state of art in early times was illustrated in the manuscripts and sculptured crosses, the famous Ruthwell cross being specially described. Attention was also directed to the orientation of the early fabrics. The need for a careful record in every case was emphasized by reference to the Church of St. Mary on the Crag at St. Andrews, and to the ancient tower incorporated with the more modern cathedral at Dunblane.

The character of the work of the twelfth century was illustrated from Durham Cathedral, its interesting parallel at Dunfermline Abbey, etc. The work of the end of this century was shown in its most perfect development in the nave of Jedburgh Abbey.

Mr. Chalmers also described his recent discovery of the north and south aisles of the choir erected at Glasgow by Bishop Joceline. The characteristics of thirteenth century work were principally described as found at Glasgow in the beautiful lower church and choir, and at Dunblane Cathedral. At this point special reference was made to the brasses which have recently been placed on the floor of the choir of Dunblane Cathedral to mark the supposed resting place of Margaret Drummond and her two sisters. But there is no sufficient evidence, said the lecturer, that the three slates which lie on the floor covered the graves of these ladies. There is no evidence even to warrant the suggestion that Margaret Drummond was married to King James IV. The evidence, unfortunately, is all the other way. There is no evidence that the sisters were poisoned by the nobles or that their death was in any way connected with the king's marriage. The date of their death, as given on the brasses (1501), is wrong. Margaret Drummond died not long after April, 1502; and the formal treaties for the king's marriage to Margaret of England were concluded in January, 1501-2. That memorials such as these have been permitted, and that such statements as are contained on these brasses should be approved of by the authorities in charge of the cathedral, may well occasion surprise. That they are placed within sacred walls, on the floor of a church, increases the offense. How weak and trivial and unpatriotic does such a travesty of history appear! James IV., that most gallant of kings and soldiers, paid his debt on Flodden field. Must they now not only read of the evil wrought in his youth in the pages of history, but must they trace the dark story, which they would willingly forget, on the floors of our churches? It must be the hope of every Scotchman that these brasses will be removed.

The art work of the fourteenth century in Scotland was still greatly misunderstood, the unwise deduction from the supposed excessive poverty of the country having served to lead students astray. Scotland would be bereft of some of its finest work if the work of the fourteenth century was swept away. Particular attention was directed to the development of window tracery during this century, although it was unfortunately true that, owing to its extreme delicacy, it was seldom found in a state of perfect preservation. The beautiful work executed at the end of the century at St. Andrews and Elgin was described, with the interesting example at Bothwell Church, now being restored. The opinion was here expressed that the new curvilinear tracery introduced into the windows of the church was of somewhat too late a character, the influence of French art being more pronounced than was consistent with the date of the foundation.

The art of the fifteenth century was illustrated by the work at Lincluden, Rosslyn, Linlithgow, Melrose, Paisley, etc. The hope was expressed that a careful record was preserved for publication of the details of the original chancel arch at Linlithgow, discovered during the recent restoration. Melrose Abbey was described in detail with special reference to the work of the mediæval architect, John Marow or Murray, whose autobiographian inscription is still preserved there.

Many new and interesting facts were given regarding the history of Paisley Abbey, extracted from the lecturer's manuscript sketch prepared for publication. The current opinions on many points were shown to be unfounded, and the statement so confidently made that the abbey was destroyed by the Reformers was proved by the building itself to be but the fruit of ignorance and prejudice, since the abbey was in a more ruinous state in the year 1498 than it is at the present day.

The lecture was followed with interest, and at the close Mr. Chalmers received a vote of thanks.

A MUSEUM OF INDUSTRIAL ART.

The policy of the Pennsylvania Museum and School of Industrial Art in actively and systematically fitting young men and women for important positions in industrial art has won the approval of business and professional men all over the country, and the growth of the institution has been remarkable. A few years ago the enrollment amounted to but a few scores; now twenty States and four foreign countries are represented by nearly nine hundred students, and others are writing for information concerning the school.

The reason for this remarkable growth is obvious when the aims and practical work of the school are understood. Out of 100 students who enter fine art schools with ambitions for artistic careers, probably but one of that number has the talent to achieve distinction and financial competence in after years through art alone, and the remaining 99, with artistic instincts, but with less genius, are compelled to engage in other work and turn their ability into some kind of an industrial art for a livelihood.

The field for industrial art, including designing, decorating, etc., is a broad and important one, and it is the work of the School of Industrial Art to take the ninety-nine misfit fine art students and train their instincts and skill so as to supply the ever-increasing demand for such work and at the same assure the workers of a generous reward. The whole system of work in the School for Industrial Art has this object in view.

To place each of its many departments in the school of industrial art under direct supervision, the school has recently divided its committees into subcommittees, each one having charge of a department, and their supervision is further augmented by the advice of and direct contact with successful workers. For instance, the department of illustrating is now under a special committee, besides having the advice of one of the best illustrators in America.

During the past year a number of new features have been introduced in the school which have already proved successful, among them being drawing with brushes, the nature studies in ceramics and the work in glazes. This school is the first one in America to advocate drawing with brushes, and this feature has additional interest in that it follows the Japanese. Americans draw by first putting in the lines and then the colors, while the Japanese put their lines and colors in together; and the year's experiment at the school has shown that drawing with a full, flowing brush gives three times the rapidity, greater freedom and more striking effects than the methods usually employed.

A valuable feature of the school is the incidental knowledge of history in art. While studying an Etruscan vase or an Egyptian sarcophagus, the student is impressed by the history of the times and the temper of the people of the period, as revealed in their art, and the constant aim is to keep the student on an elevated plane and on a broad field of vision.

Another line of work carried out in the school is that of modeling for architects. Modeling is now regarded as elementary instead of advanced work, and the school prefers that its students in architecture shall model casts instead of drawing them; shall do concrete work instead of abstract, and, in short, become creators and leave the drudgery work of architecture to cheaper and less skilled men. The first traveling scholarship issued by the University of Pennsylvania was awarded to a student in the School of Industrial Art, who is now one of the prominent architects in this city.

ASSOCIATION NOTES.

SKETCH CLUB OF NEW YORK.

The regular monthly meeting of the Sketch Club of New York was held on Saturday, May 7, at 8 P.M., at the offices of Messrs. Cady, Berry & See, architects. Notice was given of the abandonment of the clubrooms, it being the intention to obtain more suitable quarters during the summer. The constitution was amended so as to do away with the advisory board, and to have a current-work committee appointed. On account of the excellent work

done by the water color and life classes, the desire was expressed to form new classes, especially historical research, in the fall. It is the intention during the summer to form sketching trips, and an exhibition and competition to be held at the end of the season for the best collection of mounted sketches. A very interesting talk on "Student's Life in Paris" was given by Mr. Hornbostel. A vote of thanks for the use of their offices was given to Messrs. Cady, Berg & See.

THE BALTIMORE ARCHITECTURAL CLUB.

On May 19 the Baltimore Architectural Club elected the following officers: President, W. W. Emmart; vice-president, W. G. Nolting; secretary and treasurer, Charles Gregg; board of control, J. B. Noel Wyatt, A. L. Harris, William J. Fizone and Raymond P. Allen. William M. Ellicott offered a prize to the members for a series of competitive sketches to be rendered during the summer and submitted to the club at the first regular meeting in the fall.

CINCINNATI CHAPTER, A. I. A.

The annual meeting and election of Cincinnati Chapter, American Institute of Architects, was held April 26 in the White suite in the Pike building, and was preceded by a dinner. The paper of the evening was by Mr. A. O. Elzner, whose subject was "Concrete, Its Application in Superstructure." Two prominent gentlemen were present as visitors, Messrs. D. A. Dickey, of New Orleans, and Mr. E. N. Lamm, of Peru, Indiana.

The new officers for the ensuing year are: A. O. Elzner, president; Gustav Drach, vice-president; A. W. Hayward, secretary, and S. E. Des Jardins, treasurer. These, with Mr. George W. Rapp, constitute the executive committee, and will take their positions in July. Retiring President Charles Crapsey made a happy little speech. Those present were: James W. McLaughlin, D. A. Dickey, New Orleans; Charles Crapsey, A. W. Hayward, S J. Osborn, Jr., George W. Rapp, Gustav W. Drach, L. Eid, Charles V. Maescher, John Sperry, E. N. Lamm, Harry Hake, S. E. Des Jardins and A. O. Elzner.

OUR ILLUSTRATIONS.

Hospital at Evanston, Illinois. George L. Harvey, architect.

Views at Semur, in illustration of article by Elmer Grey, Milwaukee, Wisconsin.

Gothic Architecture in England as Applied to Residences. Ernest Kaufmann, designer, Chicago.

Competition Design for Collegiate Building, State University of Iowa. Submitted by Clausen & Burrows, architects, Davenport, Iowa.

Chicago Architectural Club Competition for the Henry R. Dillon medal: "A Club House for Architects"; gold medal design by Victor Traxler, Chicago. This design was also awarded gold medal by the Illinois Chapter of the American Institute of Architects.

From Catalogue of the Chicago Architectural Club Exhibition of 1898: Quadrangle Club, University of Chicago, Howard Shaw, architect; Design for a Residence, by Arthur G. Brown; Main Entrance, Improvement of Ferris Wheel Park, George R. Dean, architect; House for H. N. Kelsey, by R. C. Spencer, Jr., architect; Library in Residence, H. M. G. Garden, architect; Residence of Prof. W. S. Hale, H. M. G. Garden, architect; Menasha Library, R. C. Spencer, Jr., architect; Residence by H. M. G. Garden and Edward G. Garden, architects.

Photogravure Plate: Residence of Archibald Church, M.D., Chicago. Handy & Cady, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence of Professor Jordan, Chicago.

Residence at Oak Park, Illinois. Frank L. Wright, architect.

Library in Residence of Professor Jordan, Chicago. Myron Hunt, architect.

View in Residence of Edwin F. Brown, Evanston, Illinois. Handy & Cady, architects, Chicago.

Views in Residence of Archibald Church, M.D., Chicago. Handy & Cady, architects. The Hall, the Dining Room, the Library.

Accepted Design, Competition for Collegiate Building, State University of Iowa. Proudfoot & Bird, architects, Des Moines, Iowa. The entire cost of building, including lighting, ventilating, plumbing and radiation and piping for heating, is not to exceed $150,000.

SUGGESTIONS BY THE FACULTY AS TO ROOMS IN COLLEGIATE BUILDING AND THEIR ARRANGEMENT.

The building is to run east and west, with front toward the north.

FIRST FLOOR.

GERMAN (northeast corner).—Four recitation rooms, 25 by 35 feet, 3,500 feet; one seminary room, with wall space for book shelves, 20 by 25 feet, 500 feet; two private offices, 12 by 12 feet, 288 feet; total, 4,288 feet. The principal recitation room, the seminary room and one office must be directly connected, and all three must also open into the main hall. It is suggested that this office be placed between the principal recitation room and the seminary room.

FACULTY ROOM (west of German and next to central entrance on north side), 25 by 35 feet, 875 feet.

DEAN'S OFFICE (west of central entrance).—Office, 25 by 35 feet, 875 feet; private office, 12 by 15 feet, 180 feet; total, 1,055 feet.

LATIN (uorthwest corner with principal recitation room in the corner, with arrangement of office and seminary room as specified in German Department).—Three recitation rooms, 25 by 35 feet, 2,625 feet; one private office, 12 by 12 feet, 144 feet; one seminary room, 20 by 20 feet, 400 feet; total, 3,170 feet.

MATHEMATICS (southwest coruer).—Four lecture rooms, 25 by 35 feet, 3,500 feet; one seminary room, 15 by 25 feet, 375 feet; two offices, 15 by 15 feet, 450 feet; total, 4,325 feet.

LADIES' WAITING ROOM (center of south side).—About 1,200 feet.

ENGLISH AND GREEK (southeast corner).—Three recitation rooms, 35 by 35 feet, 2,625 feet; oue recitation room, 28 by 35 feet, 980 feet; one recitation room, 30 by 35 feet, 1,050 feet; one seminary room, 20 by 20 feet, 400 feet; one seminary room, 15 by 20 feet, 300 feet; two offices, 12 by 12 feet, 288 feet; total, 5,643 feet.

SECOND FLOOR.

POLITICAL SCIENCE (northeast corner).—Two lecture rooms, 25 by 35 feet, 1,750 feet; one lecture room, 30 by 35 feet, 1,050 feet; two seminary rooms, 15 by 20 feet, 600 feet; two offices, 12 by 12 feet, 288 feet; total, 3,688 feet.

PHILOSOPHY AND PSYCHOLOGY (northwest corner).—One lecture room, 25 by 40 feet, 1,000 feet; one lecture room 20 by 25 feet, 500 feet; oue laboratory room, 20 by 25 feet, 500 feet; one laboratory room, 18 by 25 feet, 450 feet; one laboratory room, 14 by 25 feet, 350 feet; one laboratory room, 15 by 20 feet, 300 feet; one seminary room aud library, 20 by 35 feet, 700 feet; one darkroom (quiet), 14 by 20 feet, 280 feet; oue workshop, 20 by 25 feet, 500 feet; two offices, 12 by 20 feet, 480 feet; total, 5,060 feet. One laboratory room adjoining large lecture room. Seminary room and small lecture room adjoining.

GOVERNMENT AND ADMINISTRATION (west end, outside, between Pedagogy and Philosophy).—One lecture room, 25 by 40 feet, 1,000 feet; one seminary room, 15 by 25 feet, 375 feet; one office room, 12 by 16 feet, 192 feet; total, 1,567 feet. Lecture room to open into main hall and office. Semiuary room to open into main hall and office. Office room to open into main hall, seminary room and lecture room.

PEDAGOGY (southwest corner).—One lecture room, 28 by 35 feet, 1,050 feet; one seminary room, 18 by 20 feet, 360 feet; one exhibition room, 20 by 30 feet, 600 feet; two offices, 10 by 18 feet, 360 feet; total, 2,370 feet.

GENERAL LECTURE ROOM (center of south side).—3,000 feet.

HISTORY (south side, next to general lecture room).—One lecture room, 25 by 30 feet, 750 feet; one lecture room, 30 by 40 feet, 1,200 feet; two seminary rooms, 15 by 25 feet, 750 feet; total, 2,700 feet.

FRENCH (southeast corner) —Two recitation rooms, 25 by 35 feet, 1,750 feet; oue seminary room, 15 by 20 feet, 300 feet; one office, 12 by 12 feet, 144 feet; total, 2,194 feet.

THIRD FLOOR.

Elocution room, 30 by 40 feet, 1,200 feet; the rest of the available space to be occupied by recitatiou rooms about 25 by 35 feet.

BASEMENT.

A bicycle room. Closets for geutlemeu.

GENERAL.

Besides abundant provisions for stairways, an elevator from first to third floor. A toilet room in connection with the ladies' waiting room. A lavatory with closets for instructors on each floor.

The dimensions given for the various rooms represent the choice of the instructors, but it is well uuderstood that the exigeucies of the architect's plan may require some modification, particularly as to the shape of some rooms, aud that in some cases it may be necessary to remove one lecture or recitation room from its own department to a neighboring group.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, June 10, 1898.

The uuderbrush of current events interferes to some extent with the prosecution of long-determined-upon work in almost all lines of activity. It is no exaggeration to say that at uo time has there been as large a volume of projected business from the largest to the smallest chanuels. While we have had more railroad building in sight, we never had as much equipment and extension requirements as now. The fact has been clearly recognized for years that when railroad managers eutered the markets for reëquipment and normal expansion of mileage, that the needed stimulating factor would be added which would invigorate our entire industrial system. Several of the great railway corporations whose headquarters are in Boston, New York, Philadelphia and Chicago have found ways receutly of stating their views, which are that the influences are converging to a focus which determine or will determine their action. It is important to keep this in mind. If the railroads become heavy buyers this summer and autumn, it means much greater industrial activity and higher prices. Another fact should be kept iu mind, namely, that there is more capital willing to enter reproductive channels than there ever was. All sorts of influences have held it back. The time is near wheu it will break loose. There are good crops, high prices, expanding domestic and foreign trade, iucreasing gold imports, increasing dependence of foreigu markets on this country. All these things count. The fundamental fact of all is that the earniug capacity of our people is rising. The incident of war is a beuefit industrially aud commercially, as war generally is. It will assist America to adjust herself among the powers of the world. Market conditions are favorable. In many lines, advances have been made in prices. In all lines a hardeuing process is observable. Building material has not improved so much as some other products, as building operations are being prosecuted couservatively rather than rashly. Lumber is firmer in all markets. Hardwoods are quiet, but manufacturers are not shading prices. Iron aud steel are steady. Production is heavy. Equipment of all kinds is fairly active, and a rush of orders is spoken of as probable. The Western States are good buyers, the East is slower; the Southern States are better buyers than they ever were, and the mining regions of the Rockies are heavy purchasers of mine equipment. Gettiug out of debt, mortgage and persoual, has absorbed and is still absorbing much of the wealth produced, but as a people we are getting into clear water, so to speak. It is this comparative freedom from debt which, with large crops and greedy foreign markets, is the most encouraging factor and feature of the year 1898. Still, we must not forget that there is a great deal of iudebtedness to arrange and cancel. We should be prepared for an upward movement at any time, and when higher prices and heavier demands come upou us, as they are sure to, we should remember the good resolutions formed during the depression to steer clear of overproduction, rash euterprises, undue haste and reckless expansion of operations. We are, to all appearances, iu the dawn of a general upward movement, which may continue for years. From 1893 to 1898 we suffered. So far as human intelligence can foresee, we have turned the long lane. The new time is inaugurated by war. By the year 1900 the Western hemisphere will be cousecrated to liberty; the last vestige of mediævalism will have disappeared. The world is being opened up to American trade — our skill and wit, and our energy are having wider scope. We have earned the right to our share of the world's traffic, and the exertion to seize our share will briug rewards in the shape of vaster business activities.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Chicago, Ill.—Architect John A. Rogers: For Oswold Ottendorfer, a two-story factory, 60 by 192 feet in size; to be erected at Twenty-second and Fish streets; it will be of common brick, have engines, boilers, sprinklers, cement basement, gas fixtures, elevator, etc. Same architect made plans for a two-story flat building, 25 by 58 feet in size; to be erected at Kenmore avenue and Fifty-ninth street; to have a front of pressed brick with buff Bedford stone trimmings, oak and Georgia pine finish, mantels, gas fixtures, furnaces, electric wiring, electric bells, speaking tubes, cement work, etc.

Architects Patton, Fisher & Miller: For James R. Crocker, a four-story and basement apartment house, 60 by 90 feet in size; to be erected at 244 to 246 East Forty-seventh street; it will have a handsome front of stone, pressed brick and terra cotta, the interior to be finished in oak and pine, have the best of nickel-plated plumbing, gas and electric fixtures, specially designed mantels, sideboards, consoles, gas ranges, steam heating, marblework, mosaic floors and tile, electric light, laundry driers, etc. Same architects are preparing drawings for remodeling Keyes Hall for the Chicago Theological Seminary; will put in new plumbing, gas fixtures, steam heating, cement and marblework, etc. Same architects are preparing plans for a two-story, attic and basement building, 65 by 110 feet in size, for Oberlin College; it will be of pressed brick and stone, with tile roof, have modern plumbing, shower baths, swimming bath, offices, exercise hall, etc.; also gymnasium, 65 by 50 feet in size; cost $40,000. Same architects are making plans for interior fittings and finish for the Monroe Catering Company at 118 and 120 Monroe street; marble wainscoting, mosaic floors, oak finish, electric light, steam heating, decorations, plumbing, etc.

Architect John D. Chubb: For William E. Gehring, two two-story, basement and attic residences, 25 by 44 feet each; to be built at Oak Park; to be of frame construction with stone basements, have oak interior finish, furnaces, mantels, sideboards, consoles, gas and electric fixtures, cement basements, electric bells and speaking tubes, etc.; cost $8,000.

Architect Arthur G. Morey: For Miss Borman, remodeling building at 39 St. James Place, two stories, 25 by 60 feet in size; will put on additional story, of stone front, the interior to be finished in oak, have mantels, sideboards, consoles, gas and electric fixtures, steam heating, electric light, marble wainscoting, mosaic work, open nickel-plated plumbing, gas ranges, etc.

Architect Anders G. Lund: For Charles T. Danielson, a three-story and basement apartment house, 49 by 105 feet in size; to be erected at the southeast corner of Fifty-ninth street and Emerald avenue; to have two fronts of pressed brick with buff Bedford stone trimmings, interior to be finished in oak and Georgia pine, have the modern plumbing, gas fixtures, electric wiring, marble work, cement basement, steam heating, etc.

Architect John Hulla: For F. E. Brimblecorn, a three-story and basement residence, 24 by 56 feet in size; to be built at Homan avenue near Van Buren street; pressed brick and stone front, tile roof, oak and pine finish, gas fixtures, mantels, sideboards, consoles, furnace, nickel-plated plumbing, etc.

Architects Burton & Gassman: For John Erickson, a three-story store and flat building, 25 by 87 feet in size; to be built at Harrison street near Kedzie avenue; to be of buff Bedford stone front, have the best of modern plumbing, gas and electric fixtures, oak and pine finish, mantels, sideboards, consoles, steam heating, etc.

Architect J. T. W. Jennings: Making drawings for two-story, basement and attic school, 75 by 92 feet in size; to be erected at Glencoe; it will be of pressed brick and stone front, slate roof, rock-faced stone basement, oak finish, cement basement floor, gas fixtures, plumbing, steam heat.

Architect H. L. Ottenheimer: For S. Wedeles, a four-story store and flat building, 40 by 87 feet in size; to be erected at Vincennes avenue near Forty-fifth street; it will have a buff Bedford stone front, the interior to be finished in oak and Georgia pine, have the best of open plumbing, gas and electric fixtures, gas ranges, mantels, sideboards, consoles, marble and tile work, electric light, steam heating, laundry fixtures, electric bells and speaking tubes. Same architect is preparing plans for a three-story and basement residence, 30 by 80 feet in size; to be erected at Grand boulevard between Forty-seventh and Forty-eighth streets; to be of pressed brick and stone front, have hardwood finish, gas and electric fixtures, specially designed mantels, sideboards, consoles and hall trees, gas ranges and fireplaces, marble, tile and mosaic work; cost $25,000. For John Fielding, a two-story, basement and attic, frame residence, 25 by 55 feet in size; to be built at Dauphin Park; to be of frame with stone basement, oak finish, the modern open plumbing, furnace, gas fixtures, mantels, tile work, etc. For Strauss Brothers & Company, a two-story and basement warehouse, 50 by 125 feet in size; to be erected at Ligonier, Indiana; to be of common brick, have plumbing, elevator, steam heating, cement work, etc.

Architect Julius H. Huber: Made plans for remodeling St. Mary's block, southwest corner of Wabash avenue and Madison street; new plumbing, hardwood finish, marble and mosaic work, electric light, mirrors, ornamental iron work, etc.; cost $18,000. Same architect made plans for remodeling and addition to two-story residence at 592 and 594 Dearborn avenue for Messrs. Elkan & Stern, mantels, new plumbing, gas fixtures and gas ranges, interior finish in bird's-eye maple, curly birch, etc.

Architect H. L. Newhouse: For F. P. Burket, a three-story and basement flat building, 50 by 109 feet in size; to be erected at 5118 Indiana avenue; to be of buff Bedford stone front, have hardwood finish, mantels, sideboards, gas and electric fixtures, steam heating, marble, tile and mosaic and cement work, electric light, gas ranges and fireplaces, electric bells; cost $25,000.

Architect L. G. Hallberg: Made plans for rebuilding top story of Central Union block northwest corner of Madison and Market streets; size 140 by 180 feet; pine finish, steam heating, plumbiug, etc. Same architect made plans for M. E. church, 40 by 80 feet in size; to be erected at Osgood street and Noble avenue; to be of pressed brick and stone with slate roof, oak finish, steam heating, electric light, plumbing, etc.; cost $18,000. Same architect made drawings for the Mission Church, 58 by 100 feet in size; to be erected at Fifty-ninth and Carpenter streets; it will have a front of stone and pressed brick with slate roof, oak and pine interior finish, plumbing, steam heating, gas fixtures, stained glass windows, cement basement, etc., the cost to be about $20,000.

Architect Arthur Heun: For Samuel Brown, a two-story, basement and attic frame residence, 34 by 48 feet in size; to be erected at 3242 Dover street, Ravenswood; brick basement, oak finish, mantels, sideboards, grill work, gas and electric fixtures, hot-water heating, cement basement, tile bathrooms, electric bells, speaking tubes; $5,000.

Architect R. T. Newberry: Made plans for remodeling building at 85–87 Rush street; new plumbing, heating, gas and electric fixtures, mantels sideboard, etc.; cost $10,000.

Architect George W. Maher: For John Eiszner, a two-story, basement and attic residence, 28 by 72 feet in size; to be erected at 1418 Washington boulevard; it will be modern French style of architecture, and have a buff Bedford stone front, artistically carved, and red tile roof; the interior to be finished in quarter-sawed oak and mahogany, have specially designed mantels, sideboards, consoles, marble and tile work, gas ranges, gas and electric fixtures, hot-water heating, electric light, etc.; cost $15,000.

Architect Fritz Foltz: Made drawings for a two-story hospital, 100 by 120 feet in size; to be erected at Kew Kiang, on the Yang-tse-Kiang river, China; it will be constructed of Chinese brick and stone, with tile roof, have hardwood finish, plumbing, etc.

Architect Henry Ives Cobb: For H. S. Cowshill, at Washington, D. C., a four-story apartment house, 50 by 80 feet in size; to be of Amherst stone front, have elegant hardwood interior finish, mantels, sideboards, consoles, gas and electric fixtures, marble, mosaic and tile work, electric light, electric bells, speaking tubes; cost $30,000. Same architect has just commenced work on foundations for the Harrisburg (Pa.) Capitol building; it will be part four stories and part eight stories, 600 feet long and 350 feet wide; it will be constructed of white marble and of absolute fireproof construction; there will be about 6,000 tons of steel in the part now building; the cost will be about $600,000. John Rorke has the contract, and the building is expected to be finished by January 1, 1899.

Architect Frank L. Fry: For William Golden, a three-story flat building, 25 by 50 feet in size; to be built at the corner of Forty-second place and Grand boulevard; to have two fronts of buff Bedford stone, hardwood finish, mantels, sideboards, gas fixtures, steam heating, etc. Also raising and remodeling old building adjoining. For C. S. McMullen, a two-story and basement and attic residence, 27 by 46 feet in size; to be erected at Rogers Park; to be of frame, with stone basement, oak finish, mantels, gas fixtures, furnace, open plumbing, etc.

Architect W. L. Klewer: For Miss Emma Wilke, a four-story flat building, 29 by 70 feet in size; to be built at 1700 Wellington street; to be of pressed brick front, with buff Bedford stone trimmings, and rock-faced basement; to have oak and Georgia pine interior finish, mantels, sideboards and consoles, gas and electric fixtures, steam heating, electric wiring, gas ranges and fireplaces, electric bells; cost $13,000.

Architects Jenney & Mundie: For Simon Mandel, a three-story store and flat building, 59 by 100 feet in size; to be erected at 498 to 502 State street; to have a front of pressed brick and stone, modern plumbing, etc.

Architect James R. Torrance: For Robert F. Green, two two-story, basement and attic residences, 40 by 60 feet in size; to be erected at Woodlawn terrace near Washington avenue; to be of pressed brick and stone fronts, have the best of modern plumbing, hardwood finish, furnaces, mantels, sideboards, consoles, gas and electric fixtures, gas ranges, fireplaces, etc.

Architect W. A. Bennett: Making plans for the Humboldt Park Christian Church, 36 by 80 feet in size; to be of pressed brick and terra cotta, tile and shingle roof, steam heating, gas fixtures, plumbing, etc. Also preparing plans for a three-story apartment house, 50 by 70 feet in size; to be erected on the West Side; to have a front of buff pressed brick, trimmed with Bedford stone; the interior to be finished in oak and Georgia pine, have the modern open plumbing, gas and electric fixtures, steam heating, electric light, etc.

Architect W. S. Smith: For H. A. Hayden, a three-story flat building, 44 by 65 feet in size; to be erected at Sixty-sixth street west of Stewart avenue; it will be of pressed brick and stone, have steam heat, modern plumbing, etc.

Architect E. M. Newman: Making plans for the Ravenswood Athletic Field buildings, to be erected at Wilson avenue, Lincoln avenue, Leavitt street, and Eastwood avenue; to be of frame construction—the dimensions are 541 by 296 by 539 by 125 by 268 feet in size. Same architect made plans for a two-story and basement addition, 50 by 96 feet in size, to the Lincoln Cycling Club, at 390 Dearborn avenue; to be of stone and pressed brick, have toilet rooms, shower baths, plunge bath, bowling alley, etc.

Architects Church & Jobson: For Charles A. Goodman, a two-story, basement and attic residence, 35 by 54 feet in size; to be built at Marinette, Wisconsin; frame, stone basement, oak and red brick finish, furnace, gas fixtures, mantels, etc. For G. H. Gates, a two-story, basement and attic frame residence, 38 by 40 feet in size; to be built at 1205 Winthrop avenue; brick basement, oak finish, mantels, hot-water heating, gas fixtures, ranges, etc. For W. H. Colvin, at Green Lake, Wisconsin, a two-story and cellar summer residence, 32 by 62 and 17 by 46 feet in size; to be of frame, stone basement, have plumbing, gas fixtures, mantels, etc.

Architects Bishop & Co.: Made plans for the Baptist Church, 50 by 78 feet in size; to be erected at Winnecona avenue and Butler street; frame, stone basement, Georgia pine finish, steam heating, gas fixtures, cement work, etc.; cost $10,000.

Architects Holabird & Roche: Have completed plans for the Peter C. Brooks (Yukon) building, to be erected at 282 to 288 Clark street; it will be two-story and basement, 99 by 103 feet in size; of pressed brick and stone, have plumbing, etc.; cost $30,000. Same architects are preparing drawings for the ten-story warehouse, 53 by 141 feet in size; to be erected at Franklin street and Charles place for the Carter estate; it will be of pressed brick and terra cotta, steel construction, have steam heating, electric light, elevators, plumbing, cement work, etc.; cost $175,000. Same architects are finishing drawings for the ten-story building, 59 by 146 feet in size; to be erected at Franklin street north of and adjoining the tunnel; it will have a front of pressed brick with terra cotta trimmings, steel construction, electric light, steam heating, etc.; cost $150,000. Same architects are finishing plans for the Fred Ayer building, to be erected at 219 Wabash avenue; it will be seven stories, 80 by 160 feet in size; to have a front of iron and glass and pressed brick with terra cotta trimmings, steel construction and thoroughly fireproof, have steam heating, electric light, elevators, plumbing, marble and mosaic work.

Architects Huehl & Schmid: Have commenced work on the L. H. Boldenweck estate building, at the northeast corner of Wells street and North avenue; it will be four stories and basement, stores and apartments, 125 by 129 feet in size; to have two fronts of roman pressed brick with terra cotta and cut stone trimmings, oak and pine finish, mantels, sideboards, gas fixtures, steam heating, the modern plumbing, etc.

Architects Stiles & Stevens: Made plans for the Makasawba Clubhouse, 26 by 77 feet in size; to be erected at Davis, Indiana; to be of frame construction, have plumbing, gas fixtures, etc.

Architects Handy & Cady: For Irene E. Kelly, a five-story apartment house, 45 by 84 feet in size; to be erected at the northeast corner of State and Pearson streets; to be of pressed brick and stone front, have hardwood finish, steam heating, gas and electric fixtures, mantels; cost $30,000.

Architects Wilson & Marshall: Making plans for a four-story apartment house, 35 by 82 feet in size; to be erected at 3000 South Park avenue; to be of buff Bedford stone for basement and first story and the rest of Roman pressed brick with stone trimmings, have hardwood finish, steam heating, electric light, gas ranges, etc.

Detroit, Mich.—Architect Alphonso Van Deusen: For Fred J. Simmons & Co., two double brick residences, cut-stone trimmings and composition roof, hardwood finish and tile vestibules; 42 by 63 feet in size; cost $13,000.

Architects Spier & Rohns: For First Presbyterian Society, Saline, Michigan, brick church edifice; slate roof and stained glass windows; 42 by 66 feet in size; cost $6,000.

Architect Albert E. French: For William J. Newton, three two-story frame residences; cost $5,400.

Architects Malcolmson & Higginbotham: For William C. Millar, block of three two-story brick stores with residence flats overhead; 52 by 60 feet in size; cost $7,000. For Board of Education, twelve-room schoolhouse, two stories high, constructed of brick with cut-stone trimmings; 117 by 106 feet in size; cost $30,000. For John Trix, pressed brick and stone residence; cost $6,000. For Board of Education, eight-room schoolhouse, two stories high, of brick and cut stone; 98 by 80 feet in size; cost $20,000.

Architect Harry J. Rill: For Heenan & Hibbler, North Branch, two-story frame building, with two stores on first floor, with Masonic lodge rooms in the remaining portion; cost $5,000. For Catholics of Nashville, Michigan, church edifice of brick, slate roof and stained glass windows; 32 by 68 feet in size; cost $5,000. For Daniel Sullivan, two-story frame residence; cost $5,000.

Architect Edward C. Van Leyen: For James B. McIntosh, four-story apartment house, of buff pressed brick and buff sandstone trimmings, tile roof and steam heating; 70 by 32 feet in size; cost $22,000. For Ira L. Grinnel, three-story brick apartment house, steam heating, gas and electricity; 49 by 90 feet in size; cost $12,000. For John W. Gray, two-story brick double residence, cut-stone trimmings and hardwood finish; cost $5,000.

Architect Julius Hess: For Michigan Home for Feeble-Minded, two story dormitory, constructed of brick with stone trimmings, slate roof and steam heating; 80 by 80 feet in size; cost $15,000.

Architect Norval Wardrop: For Coplan H Colwell, four-story apartment house, of buff pressed brick and stone trimmings, steam heating and gas; 42 by 90 feet in size; cost $30,000. For Matthew H. Finn, three-story double stone residence, slate and composition roof, steam heating and hardwood finish; 34 by 75 feet in size; cost $10,000.

Architect Richard E. Raseman: For Moore Estate, block of three three-story brick stores and residence flats of gray pressed brick, with terra cotta cornice and composition roof; 60 by 70 feet in size; cost $15,000. For Frank Burger & Bro., five-story building of red pressed brick and cut-stone trimmings and composition roof; 46 by 80 feet in size; cost $10,000.

TRADE NOTES.

The Powers Regulator Company have the contract for heat regulation in the new High School at Ottumwa, Iowa, also for School No. 7, Baltimore, Maryland.

Edgar S. Belden and Augustus B. Higginson have by mutual consent dissolved the partnership under the firm name of Belden & Higginson, and will henceforth practice the profession of architecture independently. On and after May 1, 1898, each will have an office at Room 68, 164 La Salle street, Chicago, Illinois.

A PERFECT STEEL FISHING ROD.

The latest and most practical fishing rod is made of steel. While this material has been tested for years, and because of wide variance in elasticity has in the majority of cases proved a failure and in consequence the more fragile wood rods have been largely used, Yankee ingenuity and science has at last turned out a rod that has all the points of excellence to be found in a wood rod and many additional advantages. Of course, it is indestructible. It is as light as the corresponding rods made of wood. It is made in different forms, each adapted to its special purpose; and in its setting and finish, as well as its nicety of balance and uniformity of curve when bent, is the perfection of the art of rodmaking. It cannot check with dry weather or fall apart with dampness, and is serviceable when in use, and when laid away for the season there can be no fear that it will be injured. The credit for thus perfecting the steel rod is due to the Horton Manufacturing Company, of Bristol, Connecticut, and the Bristol steel rod is becoming famous throughout the country.

RAILROAD NOTES.

A handsome metal paper cutter and bookmark combined sent free of postage under sealed cover on receipt of 10 cents in silver or stamps. The latest, best and most serviceable adjunct of every library and office. Address George H. Heafford, 410 Old Colony building, Chicago, Illinois.

Where Are You Going this Summer?—Under the above title the Michigan Central issues a handsome booklet replete with information concerning the many attractive points of interest reached by this justly popular line of transportation. An outline of a score of different tours is given, the details of where, when, how and the expense in each case being concisely set forth. For one who expects to make a summer trip by rail or rail-and-water combination, the little book will prove a valuable aid. The several itineraries given, showing the various points of interest en route, the railroad and boat schedules, etc., give a clear understanding of what may be expected on any of the tours. An inquiry addressed to O. W. Ruggles, general passenger and ticket agent, Michigan Central Railroad, Chicago, Illinois, or to the Chicago City Ticket Office, 119 Adams street, will secure this little work or any other information in this line.